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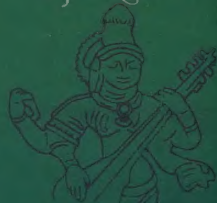
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AND YOU ARE...?

Peter Ewashko
Manager EB Games,
Clareview Location

Why were you guys were out here at midnight last night?

We were open for the midnight launch of the World of Warcraft (WoW) Expansion. There were probably 250-300 people... It reminded me of the Star Wars premieres. It reminded me of the E3, and it had a sort of high-tech, Woodstock feel to it.

Why are online role-playing games so popular?

The nature of the games, 15 years ago, people thought of it as a dream to be able to go into a dungeon and kill things with a group of real people, and now you can. The nature of these games is fairly odd:

five, I won't let my girlfriend get into it, since she has the personality that will get hooked!

What are the ratios of male to female players, do you think?

Probably eight to one or more. There are definitely more guys than girls. I've heard of marriages being broken up because of WoW, but I've also heard of them starting. Characters meet in the game, and then their character marry and they do too eventually. It's just like anything, when like-minded people meet, it's perfectly acceptable for them to have common interests and then eventually get married. It's just

like going to the gym, or bar.

You've been in this industry for seven years, is it more socially acceptable now than when you started to be a gamer?

I think it was two to three years ago that the gaming industry made more than the movie industry. I was blown away by that. It's huge, and it's growing more and more each year. The stock of resumes I have here is enormous, everyone wants to work at a gaming store...the people you deal with here are almost like characters in a game, there's a lot of emotion and passion attached to the games that come out.

JEFFREY GREENLAUS

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FRIDAY, JAN 12 U of A student Sean McQuillin at the the Powerplant. The event was part of Anifreeze, a week of student competitions kicking off the winter semester.

GREEN DION

STEPHANE DION IS A LITTLE AWKWARD, IN A GANGLY NERD KIND of way. He was speaking at a recent "town hall" session here in Edmonton that was billed as an exchange of ideas, but no doubt designed as practice for the newly minted Liberal leader and his three pillars stump speech—environment, economy, and social justice. Nothing more than a token effort in a Conservative stronghold.

At first, he comes off as a bit of a lightweight, but he has a kind of slow-burning charm, expressed mostly in the way he thinks and explains his ideas. Too bad he won't play well here in Alberta. Everything about him, from the French accent to his focus on the green economy and education, screams eastern meddling. A recent Edmonton *Sun* editorial exemplified the quintessential good ol' boy thinking, painting him as a man out to kill the oil sands. "Dion made it clear that he intends to ride his assault on the Alberta industrial heartland in the name of the deeply flawed Kyoto greenhouse-gas emissions agreement all the way to the next election."

As if development is a yes or no question. As if any idea germinated east of Calgary is intrinsically evil. As if Alberta has no other choice than Tory blue. Or Liberal red.

CARBON STARVIN'

FEDERAL HEALTH MINISTER TONY CLEMENT IS THE LATEST PUBLIC figure to "offset" his carbon emissions, having just plunked down \$99 US to carbonfund.org to go carbon neutral, offsetting the greenhouse gases created by his travel and electricity use (the money the website receives goes to fund renewable energy

projects, amongst other environmentally friendly endeavours).

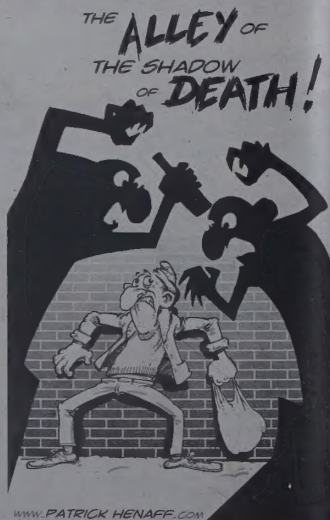
Other celebs who've participated in similar projects include Tony Blair, Iron Maiden, and husband-and-wife Canadian skiers Thomas Grandi and Sara Renner.

And that's great. But, and we're just asking mind you, might carbon neutrality be the latest way for middle-class environmentalists to assuage their liberal guilt without actually *doing* anything? Let's just hope everyone doesn't figure they can just pay out a hundred bucks and otherwise continue apace with the typically wasteful North American lifestyle.

Hey, how about buying some carbon credits and *still* making lifestyle changes to reduce your emissions? Forget carbon-neutral, how about going carbon-negative? That we'd applaud.

ADOPT AN ALLEYWAY

NO WONDER EDMONTON HAS SO MANY BLANK, ABANDONED alleys scattered throughout the city—no one wants to take responsibility for them. Last week the Transportation and Public Works Committee voted not to repair the 94 per cent of alleys that are paved. Homeowners and landlords will foot the bill themselves. Residents are furious. While the city should certainly pay for necessary repairs, something they've failed to do for over six years, neighbourhoods should also take ownership of these neglected eyesores. This is a perfect example of the broken window syndrome. When no one takes responsibility for making repairs, people begin to view the area as a place they can abuse. On the other hand, if the city paid for the paving, and neighbours kicked in some time, paint, and imagination, these neglected areas could become vital community spaces.



WWW.PATRICK HENAFF.COM

"I THINK WE CAN DESCRIBE THIS AS AMATEUR HOUR."

Calgary political scientist Keith Brownsey, on Ed Stelmach's private-access fundraisers

ROUGH WHEELING
THE NEWLY FORMED FRIENDS OF Alberta Abilities Lodges advocacy group is lobbying the provincial government for accessible lodges and campgrounds in northern Alberta. The group also hopes to work with organizations such as Girl Guides and Boy Scouts on retrofitting their existing facilities to accommodate the physically challenged.

Retired University of Alberta forestry professor Ross Wein hopes his group's work will give families a chance to relax and bond outside their daily routine. The campsites would also break the isolation disabled people face, the kind of mental suffering Wein compares to a prison sentence.

"As much as possible, we have to give people a normal range of experiences," he said.

Wein's own son Daniel was injured in a motorcycle accident over five years ago. The family recently spent a week at William Watson Lodge, a barrier-free lodge with accessible trails in Peter Lougheed Provincial Park.

Ross Watson, manager of the lodge says the facility is consistently 100 per cent booked. During the summer, the 80-person lodge has a waiting list of 100 people each month. According to the Spinal Cord Injury Treatment Centre Society, 332,000 Albertans and thousands of senior citizens periodically contact the lodge.

WOMEN ON THE BOTTOM

A CAMPAIGN FOR HIGHER WAGES MAY seem counterintuitive in a province that daily makes headlines for its labour shortage, but Public Interest Alberta is advocating municipal and

provincial governments provide a "living wage" for all government employees. The group doesn't state a particular dollar amount, arguing that wages should be tied to inflation and the local economy. The minimum wage in Alberta is \$7.00, but the study found those making \$12 per hour would barely cover basic expenses.

Across the province and all age categories, the group found a wage gap between men and women. Two-thirds of respondent that made less than \$12 an hour were women. Lethbridge, Red Deer, and the Athabasca-Grande Prairie Region had the largest income gaps between men and women. Nationally, Statistics Canada reports women made an average of \$18.82 per hour compared to the average \$24.19 per hour for men in December 2006.

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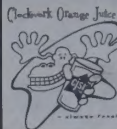
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Free to be me me me

Libertarians envision a world without "we"

BUSINESS-MINDED, URBAN ALBERTA conservatives often like to distance themselves from social conservatives, preferring labels like "economic conservative" or "libertarian."

But do libertarians really offer middle of the road voters a more sensible alternative? It's hard to avoid the feeling that they're just immature brats who want us to believe that their uninhibited pursuit of self-interest is somehow morally and philosophically sophisticated.

I'm nauseated every time I see a bumper sticker or button proclaiming that "tax is theft," or hear some flack from the 20-person-strong Fraser Institute push a very important

study of one of their "researchers" spent two hours compiling from Amero-Republican propaganda and biographies of Ayn Rand, which absolutely proves that public regulation is bad for the environment.

COMMENT

EXILE

whereas voluntary corporate environmental policies are just dandy. I remember visiting their Vancouver office years ago, where a sign proudly proclaimed, "Earth First. We'll log the other planets later."

The grandiosely named but tiny Canadian Federation of Independent Business and the Canadian Taxpayers Federation (I've known two of their directors, who are lonelier at the office than the proverbial Maytag repairman) peddle similar nonsense, and the mainstream media lap it up like it was authoritative and representative of a substantial slice of academic and intellectual opinion, when neither assumption is correct.

AN ADULT'S WORST NIGHTMARE

What annoys me most about libertarians is their denial of the reality of society (a term Margaret Thatcher

called a myth) and our responsibilities to one another as members of the human race, not to mention our duties as guardians and stewards of our natural environment and all the species inhabiting it. I'm sure any libertarians reading that last sentence will roll their eyes and think to themselves, "Sentimental pinko-commie faggot: of course he thinks that way." Well, I'm rubber and you're glue...

Libertarians spend a lot of time complaining about the "nanny state," but if anyone behaves like they need a nanny, and a diaper change, it is they. Adults accept that we can't have everything we want, even if we have the funds to make it happen. Adults also accept that there are things we cannot do on our own and that cooperation is part of our nature as social creatures—granted, competition is too, but both must be honoured for our world to work. Libertarians generally accept government roles only in spheres involving the protection of private ownership and defence against other states. Some of the weirder libertarians even want police services privatized and open to competition. This is a kindergarten inmate's ultimate dream—no mommy telling him or her what to do. It is, conversely, an adult's worst nightmare, and rightly so.

YOU'RE NOT BEING

YOU'RE MY SLIVING

I have no quarrel with those who restrict their laissez-faire attitude to the realm of private behaviour. If someone wants to smoke or smoke up, and it's not around people who don't want to be subjected to that, fine. Two—or more—consenting

adults acting in private to sexually gratify themselves should not be subject to any state sanction. If people wish to pen tributes to Mussolini or Clifford Olson, they're fucked in the head, but as long as they don't inflict their insanity on an unwilling public, they should have the freedom to do so. None of these rights detracts from the rights of anyone else.

Where I part company with libertarians is in how we deal with matters outside the human bodies that are (or should be) unquestionably our own. Resources such as money, land, clean air and water, are not infinite: More for me means less for you. My polluting factory upstream means diseases for you and for others living downstream. The control of many Latin American countries' arable land by a small coterie of wealthy landowners relegates almost everyone else there to perpetual poverty. The 4-wheel driver in the wilderness imperils the local ecosystem and endangers the existence of many of the species within. These "rights" are not of the same class as private freedoms and it is brazenly misleading to group them together.

The biblical Book of Genesis provides an account of perhaps the earliest and best-known libertarian. Cain, who answered God's question about his brother Abel's whereabouts (Cain had just offed Abel), with his own, rhetorical question: "Am I my brother's keeper?"

I believe that I am my brother's keeper, and my parents' and my friends' and my cats' and everyone else's, even libertarians'. We're all in this together, and some of us really need to grow up.

TOMMY
DANCING
BUG

GREAT IMAGINARY CONVERSATIONS

CONDUCTED BY LOUIS MALTBY

WHILE WALKING TO THE LIBRARY
~ TO BE PICKED UP BY HIS MOM ~
After his clarinet lessons on Wednesdays

WITH HIS EIGHT-YEAR-OLD SELF

I know you love Star Wars, but it's not going to seem so cool anymore after a few years. You're going to be totally into Battiestar Galactica!

What's that?

Glad you asked...

WITH DAVID WRIGHT

...And Paul Kelly's like, "The throw should have gone to second, loser!"

You were absolutely right to throw to third base, Louis.

And this kid guy sounds like an incredible jerk!

WITH JULIA KERSTEN

So, yeah, the whole time I was ignoring you at Greg's party is because I actually like you!

Unbelievable! I never would have guessed!

I was pretty convincing... because I like you so much!

WITH THE MEDIA, AFTER LOUIS' IMAGINARY HEROIC ACT SAVING HIS SCHOOL FROM A DERANGED STUDENT

...That's when I knew that someone had to tackle Paul Kelly and get that AK-47!

That's when I knew that someone had to tackle Paul Kelly and get that AK-47!

RANT ACID

GET OFF THE BUS

I've been about to HERE with high school kids on the bus. Screaming, running around like they own the damn thing, screaming into their cell phones ("His, oh my GOD!"), subjecting everyone to the staggering banality of their conversation forcing us to listen to the tinny drivel sounds of a My Chemical Romance song pulsing from their earbuds, as they stare stilly at this world that could never, ever understand their pubescent pain.

I'm not some old fogey (hint: my age is before 27 and after 25), and I can remember a few less than proud moments of public dumbassery from my high school days. But I wasn't that annoying. Was I?

Look: No one cares about your stupid relationship squabbles, your evil parents, whatever moronic pop star doesn't wear underwear. And for god's sake, when some elderly woman who can barely walk tries to shuffle down the aisle to a seat, maybe you could remove the sprawled origami of your pimply limbs from her path. Or better yet, offer up your seat. (I'm looking at you, kids on the #10 last Tuesday morn).

Maybe I'll buy a car

CLEAR YOUR THROAT

Rant acid, SEE Magazine, 20-10275 Jasper Ave., Edmonton, T5J 1X8, rantacid@see.greatwest.ca • Fax: 432-1102
Please limit your rage to 100 words or less.

What wealth buys

Will flush Edmontonians walk the walk for a deserving project?

THE GOOD NEWS IS, IHUMAN HAVE been given a temporary reprieve and they will be allowed to run their programs for at-risk youth out of their current location until May 31. Up until just a few days ago, their getting shut down over a zoning issue was the feel-bad story of the season, a gloomy retelling of the mean old "you can't fight city hall" story.

They were, after all, helping recovering drug addicts and street kids get normal and reintegrate themselves into society, which was clearly an inappropriate use for property that had been zoned for condominiums since 2005, and that is exactly what the subdivision and development appeal board told them, once and for all, four days before Christmas.

Sorry kids. This is a zoning issue, and what can you do about zoning, eh? Most powerful force in the universe, and all that. If only you guys were developers, we could let you hang around in that old drycleaners 'til the boom ends, but as it stands, you're not developers. You're at-risk youth and you're going to have to find something else to do and another place to do it. But look, there's a bright side—we won't kick you out for a few more months.

But it's not exactly fair to sneer at the city's regulatory system. It's there for a reason and by and large it serves Edmontonians well. And the difficult work that goes into an area's development plan should be respected. But the visuals in this case are totally crappy. The timing of the decision, mere moments before Christmas, is crappy. Also crappy is the ironic juxtaposition of this, framed against Edmonton being named a cultural capital of Canada a few days later. And what's counterproductive is, while agonizing over how to appropriately occupy all the young people in our city, and those who are still to arrive, we would be willing to effectively shut down a program that is helping troubled kids stay out of trouble, all in the name of stringent observation of zoning restrictions.

And yet, zoning restrictions are not always enforced so strictly. Take a Saturday night stroll down Whyte Avenue, stop in at one of the establishments and witness for yourself the "tight ship" we run when it comes to enforcing the number of people allowed in a liquor selling establishment, and what our society gains from that strategy. Or think of your own examples, then ask yourself what are the reasons for "letting it slide" in one instance but not another, and are you happy with the answer?

Speaking of the way the profit motive in our capitalist society model messes with our minds, think of how it always makes a shiny column of condos appear more valuable than a place that pulls a community together by celebrating the human impulses to create and to socialize.

Okay you law and order, reap-what-ye-sow types, you've been quietly freaking out while I've ignored the Most Obvious Issue at stake here, so here, let's throw you a bone: Yes, you're right, it's bad decisions that get some people to the bad places they find themselves in life, and no, they shouldn't have gone

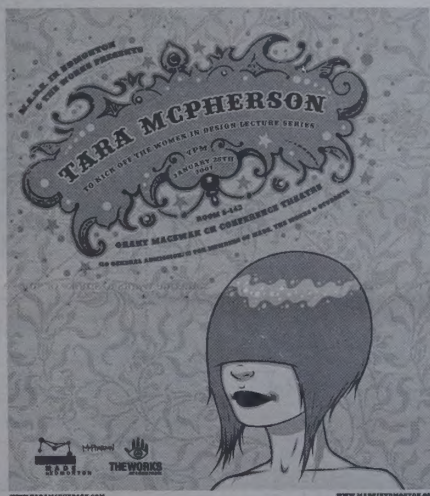
who have made bad decisions in their lives, do you really need to be a bleeding-heart to get the idea that there is more sense in making it easier for them to get back on track than there is in making it more difficult? In whose interest is it to turn our backs on people who are seeking help for themselves?

Aw, but hey, this is supposed to be a celebration, if human's got a temporary reprieve, and they can do their work in their current location while they search for a new headquarters. So, Edmonton, with your boom-times swagger and your can-do attitude and your appreciation for art in all its manifestations (but surely especially where the art comes in the performance of good deeds), who's going to be the hero, the patron, the bad shot who comes through for this project?

CRAIG ELLIOT SLO-BLOG

out and got addicted to crystal meth or dropped out of school or whatever unreasonable things that each of iHuman's clients did to get to where they are today.

But now, then, having established that there are recovering addicts in our midst, and all sorts of people



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Stonewalled

Gay life in the Mideast isn't what you think

UNSPEAKABLE LOVE

By Brian Whitaker
California Princeton Press, 264 pp., \$23.95

CITIZEN OF THE WORLD

By John English
Knopf Canada, 576 pp., \$39.95

WITH THE RECENT DEFEAT OF Stephen Harper's motion to reopen the same-sex marriage debate, Canadians are breathing easy, assured that we lead the world in recognizing human rights. But let's not get smug. The rest of the world isn't as far behind as we might think. Two new books, *Unspeakable Love: Gay and Lesbian Life in the Middle East*, and *Citizen of the World: The Life of Pierre Elliot Trudeau, Volume One: 1919-1968*, are thoughtful stimulation for those who would bask in the apparent victory achieved in parliament.

Unspeakable Love, by Brian Whitaker, Middle East editor of *The Independent*, maintains a dispassionate attitude that makes for utterly fascinating reading. Though the intersection of "Gay" and "the Middle East" immediately makes one think of draconian repression and horror, Whitaker quietly and methodically disproves that knee-jerk assumption as he surveys Middle Eastern law, literature, society, and religion.



adign that gays and lesbians in the West are Pride-liberated and those in the Middle East are totally oppressed. That paradigm isn't inaccurate so much as irrelevant.

As one Saudi Arabian gay activist points out, in a culture where women cannot go out without a chaperone, and a wife must walk four paces behind her husband, public displays of affection between men and women are shunned. Yet straight men have the freedom to

lem. When Whitaker speaks of representations of lesbians in Arab literature, he concludes that lesbian affairs "tend to be treated as logical—even natural—behaviour for women who have no male partner or whose husbands fail to satisfy their needs."

Not what you'd expect to hear, eh?

Of course, gays and lesbians in the region face real discrimination. Where legislation exists to condemn same-sex acts, gays and lesbians face blackmail and harassment. Whitaker compares the social climate to 1950s Britain, the period immediately before "liberation."

This makes for truly captivating reading that will appeal to both those interested in Middle Eastern culture and the queer reader.

To be fair, the first volume of John English's Trudeau biography, *Citizen of the World*, says little of his tremendous impact on Lesbian-Gay-Transgendered-Bisexual rights in Canada. (Trudeau engineered the Charter of Rights and Freedom in 1982, in case you've forgotten. This was the basis for allowing same-sex marriage.)

This is largely because the Trudeau that emerges in the pages of John English's excellent writing is juvenile; the book ends with his victory in the Liberal leadership convention of 1968. So we wander through his Anti-Semitic phase, his "revolutionary" phase, his nationalistic phase. The narrative does drag at times, but only as a result of English's historical fidelity. Once Trudeau enters Parliament, we begin to see glimmers of how this Constitutional lawyer was to wallop Canadian society. The execution of any of his ideas, obviously, occurred after he became PM and will ensure better reading in the second volume.

Although *Citizen of the World* has received laudable reviews in the mainstream press, it is worthy to remind non-mainstream readers, especially those of us who grew up in a post-Trudeau society, of the enormous influence he had on Canada and our values. Canadian history, that discipline we love to shun, is sometimes worth reading.

JAY SMITH

Lesbianism is so off the radar that women can easily pose as "flatmates" and cohabit without a problem.

True, many of the countries of the Arab league have explicitly and extremely homophobic legislation on the books—Saudi Arabia, for instance, can enforce the death penalty for same-sex acts. On the other hand, some countries, such as Egypt, have no legislation, yet gays and lesbians are routinely persecuted. Meanwhile, Lebanon, with a law condemning homosexuality, is beginning to openly accept gays and lesbians.

In other words, put aside the par-

kiss and hold hands in public.

As another gay man says: "Walking around any shopping centre, you'd see dozens of teenage boys holding hands and dressing in tight flared pants and tight t-shirts. Here, this is considered normal. You just assume they're trying to be stylish."

Similarly, Whitaker cites "Laila," an Egyptian lesbian, who says that lesbianism is so off the radar that women can easily pose as "flatmates" and cohabit without a prob-

owed dad in a dead-end town, and an equally harsh tale about an alcoholic tradesman unhappily saddled with the care of his older, mentally-challenged brother.

"Up, if you're looking for a happy-time read, don't pause here."

But, if you're looking for a beautiful, important book that meaningfully deconstructs everyday life with economical, truthful story-telling and deft artistry, this is a must-read tome.

Written and illustrated with great, albeit raw, humanity and a profound sense of universality and introspection, this is a book that makes you care about the characters within, as unlikable as they sometimes are.

The biggest bonus is the book's subtle gift of letting you glance backwards with great sympathy at the tarnished but way less tarnished by comparison bits in your own psychic armour.

GILBERT A. BOUCHARD

BOOK CAPS

REVIEWS

THIS WILL ALL END IN TEARS

By Joe Ollman
Insomniac Press, 166 pp., \$21.95

THE FIRST THING YOU NEED TO KNOW ABOUT Joe Ollman's brand-new graphic novel-comic short story collection is that the title is not ironic.

These five all-Canuck stories all boast download (or at best quavering) endings.

Typically grim scenarios in the book, the follow-up to 2001's *Chewing on Tinfol*, include a teenaged diner waitress sleepwalking through life with a depressed and wid-



BLUE GIRL
Acrylic by
Charlotte Falk

Design blues

Falk paints a melancholy self

MELANCHOLIC PROXIMITIES

By Charlotte Falk, Until Jan 31, Sugar Bowl (10922-88 Ave.), Closing reception Sat, Jan 27, 8 pm. Open to the general public

A RECENT GRADUATE FROM THE Design program at the U of A with a primary focus on Industrial Design and Visual Communication Design, Charlotte Falk is suddenly returning to her painting roots.

Feeling disillusioned after graduating last spring and burnt out with design, she decided to go back to a form that gave her more creative freedom and less with market potential.

"I was curious to see what kind of work I would come up with after a three-year hiatus from painting. I ended up committing to a small show mid-summer, and found myself having to create a series of paintings in a week. The short deadline worked well because I was forced to produce without time to overanalyze. I began to develop a new style and process for my painting."

The result has turned into *Melancholic Proximities*, a solo show currently up at the Sugar Bowl. Going back to acrylic paint for its sheer dexterity and its opacities and viscosities, Falk combines light washes over more traditional representations of minimal colour textures in her most recent work. Playing with the limits of acrylics, Falk admits she wanted to see what she could accomplish with such a limited palette.

"Right now, my work is centered around notions of fear, expectation, and independence," says Falk, pointing to the spherical shapes that currently run through most of her pieces. "A sphere, or a circle, can be

both solitary and comforting at once. It is complete in and of itself, but is also closed off from its surroundings."

A work such as "Girls" reveals Falk's background in design through its composition, shortening our focus into the immediate foreground of two strong and haunting faces with little or no fill in spatial delineation.

Falk's tonal depth is clearly still in its experimental stages, as she, at times, falls into pure abstraction. If this show is only a hint of things to come, the 22-year-old Falk may be one to watch in the coming years.

Saskatoon-bred, Falk has also lived her prairie experience through a short stint in Winnipeg. Reflecting on how these prairies may have affected her creatively, her thoughts gather steam.

"I know that I've been exposed to the notions of inferiority that surround the arts here. Art and design do not play the same roles culturally here as they do in other parts of the world, or even the country. There are some good things happening here though. For example, Edmonton does have a grassroots design movement occurring that is largely possible due to the lack of commercial activity in design here."

Though actively painting again, Falk hasn't completely abandoned her design roots. Having formed an industrial design collective called the Bleeding Hearts Club, Falk her art and design future looks wide open.

"Personally, I'm hoping to bridge some connections between my painting and my furniture design. I want to see how the two processes can inform and influence one another."

AMY FUNK

ART ON THE FLY

■ **ArtHub S.** Gallery kicks off its first opening of the year on Thursday, January 18 with *When Crying Androids Sleep Secret Doors Are Open*. Opening goes from 7 pm and on. ArtHub Gallery is open every Thursday between 5 and 8 pm or by appointment at 439-9532. (3rd Floor, 10217-106 St.)

■ **The Third Annual Music & Art Evening** is currently looking for artists who are actively selling their work. A \$100 deposit is required on a first-come, first-served

basis. At least two pieces must be ready and artists must be in attendance on Jan. 24, from 7 to 10 pm at the Freemasons Hall. Call Travers Roy at 436-1779 for more information and to register.

■ **Donate art supplies**—from watercolor and brushes to crayons—to **Ainembazi**, a children's HIV organization based in Uganda, and help their project, **Symphony Art Circuit**, an art venture designed to encourage communication between children in Uganda and Canada. For more information, visit ainembazi.org

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on stage

NO KAMA SUMATRA

Coralie Cairns and Glenn Nelson try something new



Dirty talk, dirtier drawers

Shadow Theatre psycho-analyzes the laundry hamper

SEXY LAUNDRY

By Michele Rimi, Directed by John Hudson. Starring Coralie Cairns, Glenn Nelson, until Feb 4, 8 pm, weekend matinees 2 pm, Varscona Theatre (10329 63 Ave) Tickets: \$16-\$20, \$13-\$17 students/seniors, 426-1757 or bron-theatre.ca, or 434-6564.

MICHELE RIMI'S SEXY LAUNDRY IS THE perfect sophomore play for Shadow Theatre's milestone 15th anniversary season, says Shadow's newest artistic associate, Wayne Paquette.

For starters, Paquette says, the production is a brilliant showpiece for Coralie Cairns and Glenn Nelson, two of Shadow's longtime

favourite players.

"Given that this play is all about a married couple dealing with their history together, who better to play them than these two actors who share such a rich theatrical history?" he asks.

The second play in Shadow's all-Canadian current season, Rimi's play already boasts more than half-a-dozen productions all across Canada in its short half-decade life. The play tells the simple but powerful tale of Alice and Henry, a tired but still loving couple striving to rekindle the fire after 25 years of monogamous married life, armed with nothing but a copy of *Sex for Dummies* and a weekend reservation at a local trendy hotel.

"On the surface this is a light, sexy, and fun comedy, but there is also a real dark underbelly," he says.

Rimi's script delves into the more self-involved, personal agendas Alice and Henry each bring to the relationship.

"[It] leads to a big surprise in the middle of the show," Paquette says.

He also notes that this thematic tension is evident right in the show's title, a word play that makes reference to the actual sexy lingerie you'd expect at an anniversary getaway, as it also references the metaphorical airing of dirty laundry that sometimes happens in similar such milestone retros.

"This is a couple that has met all their material goals and has found itself falling into a pattern, they are in a rut with each other. The question they have to ask themselves is, can they move forward?"

"This is a play that's all about looking at what you have and decid-

"This is a show that's all about looking at what you have and deciding where you are going from there"

WAYNE PAQUETTE

ing where you're going from the process that is going to be painful and awkward, but also implies that you're not giving up and dismissing your dreams."

Embodying this thematic tightrope Trevor Schmidt's equally multilayered set design: a surreal, dominated by kitschy-romantic waves of lacy curtains and a large round bed.

"This is a very subtle set," Paquette says, "because it's the hotel room described in the play, but it's also designed to be a constraining box that the two of them don't really fit into. This is an odd, not quite public, not quite private place where they are totally out of context."

On a personal note, the play, and the start of his brand-new role as Shadow Theatre, marks a personal anniversary for the 30-year-old Paquette.

"I started my theatre career as a stage manager here a decade ago. I naturally see Shadow as my theatrical home," he says, happy to be able to move into the next stage of his career with the company.

"Being assistant director in this production has been just great. I'm able to bounce ideas off of [artistic director John Hudson], as well as complimenting the overall vision of the show by taking aspects of character development and the psychological connections in the text and my wing."

And, he says, the extra time well worth it.

"The depth built into this text means you really have to take the time and effort to go to those deep places."

GILBERT A. BOUCHARD

Sweet home Ontario

Venerable franchise's sixth installment shows some wear

WINGFIELD'S INFERNAL

By Dan Needles, Directed by Douglas Beattie. Starring Rod Beattie, until Jan 28, 8 pm, 2 pm matinee Sundays, Shodor Theatre (Clade). Tickets: \$35 to \$60, available at 425-1820 or cladeltheatre.com, or at 9828-101A Ave.

IT'S THE UNDERSTATEMENT OF THE century to say that Edmonton audiences love thespian Rod Beattie and his on-going theatrical exploration of Bay Street stockbroker-turned-Ontario dirt farmer Walt Wingfield in the *Letters from Wingfield Farm* plays.

On a non-opening night performance of *Wingfield's Inferno*, the sixth installment of this two-decade-and-change franchise, I was struck with just how completely the audience bought into this profoundly warm

production and the speed with which the assembled mass rose up as one to give Beattie a standing ovation.

Then again, the crowd was just recognizing the obvious: Beattie is one of Canada's best stage actors and presents a true tour-de-force performance that sees Walt coordinating a Machiavellian building committee after fire ravishes the local Orange Hall.

Seamlessly shifting from character to character in a theatrical universe that boasts 30 some fictional denizens, Beattie is an actor super-adept at delivering the text's dry wit offerings, peppered with subtle but impressive bits of physical humour.

That being said, I also have to

admit that this play, like the five that preceded it, is a theatrical offering appealing to some sensibilities over others.

For example, the elegance and measured nature of the play's humour and the epistolary nature of the piece means that it moves at certain comic pace that younger fans of more frenetic humour honed on postmodern cartoon shows and over-the-top improv might not appreciate so completely.

This is a school of humour that lets you know where it's going thematically, and will get there at its own (leisurely) speed. Personally speaking,

I fall somewhere in-between these two attitudes, and while usually I like my humour nasty and fast, I

find the change of pace refreshing.

More troublesome for a city-bred theatre-goer, though, is the play's reliance on some knowledge of farm-based life for its humour.

While a good ol' farm boy like your ever-faithful reviewer had no trouble with references to implement-bending field stones and the challenges of raising fancy poultry, my dyed-in-the-wool urbane theatre companion was left completely in the dark at several key parts of the play.

All in all, this is a small, albeit distancing, flaw that can easily be overcome by simply accepting the rural flavour of the play as just one more exotic (if homespun) tile in an increasingly growing and complicated Canadian mosaic.

Yah, you might not get everything you see and/or hear, but Walt Wingfield's inherent theatrical charms are still more than enough comic bounty to appease theatre fans.

GILBERT A. BOUCHARD



COUNTRY MAN

Rod Beattie as one of the 30 odd characters in *Wingfield's Inferno*



CULTURE CLASH

Kurt Spenrath (R) and Trevor Duplessis (L) resolve a family dispute

Race and nation

GG-nominated play finds Canada in the strangest places

IN A WORLD CREATED BY A DRUNKEN GOD

By Drew Hayden Taylor. Directed by Kurt Spenrath. Starring Kurt Spenrath and Trevor Duplessis. Jan. 23 - Jan. 28. 8 pm. The Third Space (11516 103 St) Tickets: \$15, \$12. Students/Seniors, 459-3960

IN A WEIRD WAY CANADA'S relationship with the U.S. mirrors our own relationship with the First Nations. In both cases you have a people wanting to be respected as an independent nation but being virtually ignored by their larger neighbour.

Edmonton-raised, Toronto-based actor Kurt Spenrath waxes philosophical on the social implications of his latest project, the Governor General's Award nominated *In A World Created By A Drunken God*, by Ontario playwright Drew Hayden Taylor.

"The thing that gets me the most about Drew's work is why people out here [Alberta] haven't been doing more of it," he says. "Not only is he one of Canada's most talented playwrights, his work is getting produced all over the planet. Which is all the more reason Edmontonians need to see more of it on our stages."

On top of a dozen major works for the stage, Taylor has published 17 books (including the instantly iconic *Me Funny*, an anthology of First Nations humour Taylor recently edited) and has written extensively for television including episodes

of *North of 60* and *The Beachcombers*.

Spenrath says *Drunk God* is a brilliant and wildly Canadian deconstruction of identity politics, embodied in an odd-ball tale that pits Jason (Trevor Duplessis), a half-native man, against Harry (Spenrath), his Caucasian half-brother, in a battle over the life and death of their common biological father, who abandoned Jason when he was a baby and now needs a kidney to survive.

"There's a lot of truth in this show, starting with the fact that like [the Jason character], Drew is half white and half Ojibwa, and has recently moved back to the reserve from the city," says Spenrath.

Spenrath sees this play pushing many of the same political and social hot buttons that we're seeing in other cultural products, including CBC's controversial sitcom *Little Mosque on the Prairie*, which makes this production all the more timely.

Besides racial politics, aspects of nationality feature heavily in the show. Taylor wrote the show in Rhode Island, and the character of Harry is a New Englander, rather

than a Canadian.

"While I'm going to be doing the character with an accent, I certainly don't want him to end up sounding like Peter from 'Family Guy,'" says Spenrath, "which means I'm likely to do a New England-lite accent."

Not only is the play a brilliant piece of writing all on its own, but the work has extra meaning given that Taylor is a personal friend of Spenrath, who is producing and directing the play in addition to performing. And co-star Duplessis is a long-time friend and one time class mate. The two initially trained side-by-side in the University of Alberta BFA Acting Program, graduating with the class of 2000.

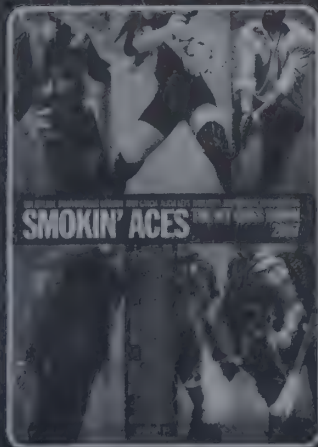
"We were initially supposed to come to Edmonton with this show for Workshop West's Kaboom Festival, which unfortunately went kersplat," says Spenrath. "The reason we are still able to come here and do the show is thanks to Michael Clark (Workshop West's new artistic director), who is allowing us the use of the Third Space for a production."

GILBERT A. BOUCHARD

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IN THEATRES FRIDAY JANUARY 26TH

A spicy meatball

Dinner With Friends a blask from (your) past

DINNER WITH FRIENDS

By Donald Margulies. Directed by Trevor Schmidt. Starring Davina Stewart, George Szlagyi, Linda Grass, Dana Anderson. Until Jan. 21. Roxy Theatre (10708 124 St). Tickets: \$19. \$15 students/seniors. 100thstreettheatre.ca or 410-1757, or Roxy box office: 453-2440

ONE OF THE WEIRDEST SIDE EFFECTS OF hitting a "certain age," (i.e., being over 40) is the way that the ghost of your own past starts to haunt you. When you're 25 you can turn your life around on a dime, damming the intellectual and identity consequences with the knowledge that your equally quirky cohorts are doing the same.

When you're 45, things aren't so easy.

All of a sudden taking a 180 degree turn in personality not only means having to redefine the huge bulk of memory and history you've accumulated, it also means getting your friends to buy into it.

This latter is generally the sticking point, given the ripple effect it has

on your history together, and the reality that change is just plain harder to take over time, given the natural human hunger to settle down, either by design or by accident.

The upshot: history and memory are just as likely to stand in the way of your emotional evolution as they are to provide you comfort.

Dinner With Friends, Donald Margulies' Pulitzer Prize winning play now running at the Roxy Theatre, takes on this thorny subject matter head-on.

The scenario: Gabe and Karen (the dryly comic Dana Andersen and the wonderfully imperial Linda Grass) are tossed into turmoil when their closest friends, Beth and Tom (the emotionally precise and wonderfully mercurial Davina Stewart and George Szlagyi), decide to split up. More so, the latter couple use the dissolving of their marriage as a convenient impetus to redefine their whole personal philosophies and lifestyles, to great consternation all around.

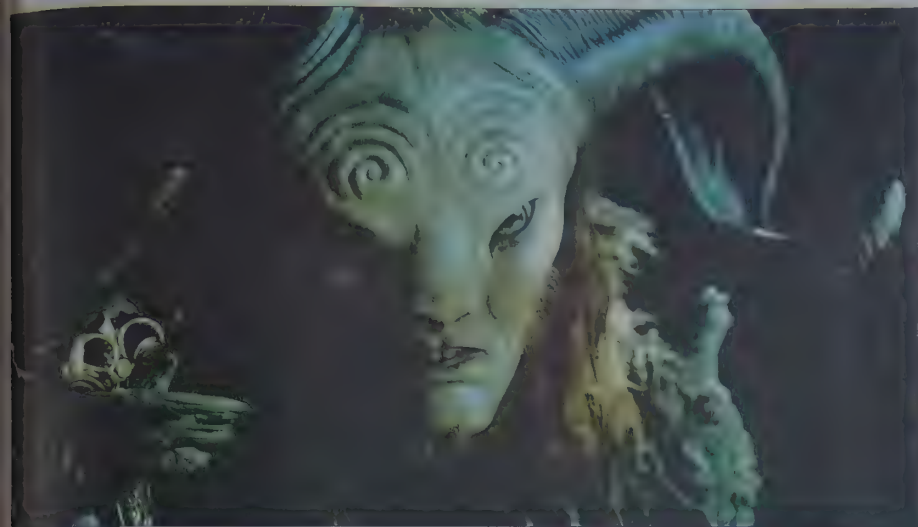
What follows is a brilliantly anti-essentialist and time-bending text that seamlessly deconstructs past, present and potential future as the couples grope for new ground after the emotional deluge.

One of the most raw and emotionally truthful pieces of theatre I've seen in ages, this play manages to hold back nary a punch while also being laugh-out-loud funny from start to finish.

This is owed both to spot-on and daring performances by all four thespians, as well as some deft direction and design by Trevor Schmidt—I was particularly taken by the ease with which Schmidt could take a big ol' platform bed and make it an elegant site of emotional and physical warfare.

Dinner With Friends is a mature and wonderfully realized production, in which us old-timers will see our own lives, and young folk'll get a taste of what's to come (whether they want to believe it or not).

GILBERT A. BOUCHARD



Fairy tales and fascists

del Toro says no to Harry Potter, yes to honest violence

PAN'S LABYRINTH
Directed by Guillermo del Toro, Starring
Diana Gil, Ivana Baquero, Sergi López,
Maribel Verdú, Opens Fri, Jan 19

GUILLERMO DEL TORO'S EYES ARE large and bright behind his thick spectacles as he stands to welcome me to the interview suite where he'll be hunkered down for the day at the Toronto International Film Festival. del Toro is clearly in a good mood—his new film, *Pan's Labyrinth*, has become one of the buzz movies of the festival and its premiere screening at a gala in the Tony Elgin Theatre, received a standing ovation. But before I get a chance to ask him about it, he's already quizzing me. "So what have you seen so far that you liked?"

I mention the film *Taxidriver* by Hungarian director Gyorgi Palfi and

del Toro's raspy voice bursts forth, "Oh yeah! I heard good things about it! I'm gonna seek it!"

From here, del Toro commences a sincere appreciation of TIFF, which he says has remained above the red carpet glamour and behind-the-scenes industry machinations that have attended its growing success.

"Mostly when you go to a festival you find people that are very jaded festival goers... In Toronto you get the man of the street—in a good way," del Toro says. "You get people from all walks of life that made a huge effort to get tickets because they want to see your film."

Indeed, del Toro might seem an unlikely figure to show up at a festival, what with his North American reputation based on films such as *Mimic*, *Blade 2*, and *Hellboy*—special effects-laden crowd-pleasing specta-

cles that are a million miles from the arthouse provender generally offered by festivals. It's del Toro's Spanish-language films that he has sought to screen in Toronto, starting with his Mexican-made feature debut, *Cronos*, in 1993, followed by *El Espinazo del Diablo* (*The Devil's Backbone*), in 2001. The latter film, a ghost story set in an orphanage during the Spanish Civil War, proved to del Toro he could make movies in Spain that he would never be able to make in Hollywood.

INSPIRING BRUSH WITH WESLEY SNIPES

"The advantage of working in Spain is freedom. You don't get the money, but you get all the freedom," he says. "I can be brutal, I can be crazy, I can be surreal and no one raises an eyebrow."

All of these qualities are in abundant evidence in *Pan's Labyrinth*, a pitch-black fairytale set after the Spanish Civil War. Young Ofelia (Ivana Baquero) accompanies her frail, pregnant mother to an army camp in the countryside to live with her new stepfather, Captain Vidal (Sergi López), a man who takes cruel relish in crushing pockets of anti-fascist resistance. After following what she believes is a fairy into the woods, Ofelia encounters a towering satyr (Doug Jones) with a message from the underworld, where she is a princess. She must exactly complete a series of dangerous tasks to be reunited with her immortal royal family. But reality, and her implacable stepfather, become as dangerous as this supernatural realm.

Surprisingly, the impetus to make *Pan's Labyrinth* came out of the suc-

cess of *Blade II*, del Toro's gory entry into the vampire action franchise, starring Wesley Snipes.

"There was a moment after *Blade II* when they offered me two or three things that were very close to that—*Harry Potter* came along, *Namu* came along, and they were put on my table for a moment. I didn't want to participate in them but I was so tempted and I realized I wanted to do something like that without the restriction of making it family-friendly entertainment, because for me the root of all fairy tales is a nasty environment."

An avid collector of all things fairy tale-related, del Toro says that the original Grimm Brothers' fairytales are replete with mutilation, murder and mayhem, and that *Pan's Labyrinth* is his attempt to inject just such a tale with the horrors of war.

"You cannot make a movie about war and fascism and not show war and not show fascism," del Toro says. "I think that I cannot chicken out on the violence and I cannot make the contrast work that well if I don't have those elements. And they are used expressively. I've done my share of cartoonish violence—on *Blade II* for sure. This is not that type of violence; this is violence that is very human and emotional and tough."

He adds that the graphic brutality of the film is all predicated on real experiences—some from oral accounts of Spanish exiles who were tortured by Franco's fascists, and some from his own experience.

"Having grown up in Mexico, I've seen a crapload of dead bodies and a crapload of violence, I've been shot at, I've been held at gunpoint, I've been in many streetfights, and you see things that you never see in movies. You find that violence has a way of not being fancy in real life—it's almost funny how it happens. There's something odd, something revolting about violence that I wanted to capture in the movie—not happy, escapist violence."

11 YEAR OLD AT THE TOP

Into the middle of this dark world, del Toro thrust 11-year-old Ivana Baquero, who as Ofelia must contend with both a sadistic stepfather and an underworld full of giant amphibians and child-eating monsters with eyes in the palms of their hands.

See del Toro, page 14



WHO, US?
Fm got a 22-minute ovation at Cannes

Mazes 'n' Monsters

Del Toro's rich masterpiece the best film of 2006

PAN'S LABYRINTH
Directed by Guillermo del Toro, Starring
Ivana Baquero, Sergi López, Doug Jones
and Maribel Verdú, Starts Fri, Jan 19,

GIVEN CINEMA'S UNLIMITED potential to imagine, it's absurd that the same settings, characters, and plots are used over and over again—even in fantasy. Thirty-something anti-hero white guys locked into revenge narratives (full of epic chases, of course) in New York, medieval England, dark futuristic cities, space, and so on. Marketable formula is the prison of the modern filmmaker.

Thank the celluloid deities, then, for Guillermo del Toro. The Mexican writer/director has built a career on unusual films, such as *Cronos*, a Mexico-set drama about a grandfather turned into a vampire by a metallic beetle, and *The Devil's Backbone*, a frightening supernatural whodunit set against the backdrop of an orphanage during the Spanish Civil War. Sadly, it was released just after 9/11 and largely ignored. He's also successfully waded deep into geek territory with big budget Hollywood comic book movies *Blade 2* and *Hellboy* with the same ambition, intelligence, and imagination.

With *Pan's Labyrinth*, del Toro delves deep into his obsessions with the fantastic realms that lurk beneath the surface of horrifying everyday realities—worlds that collide through the eyes of children. Set in Franco-era Spain, and described as a companion piece to *The Devil's Backbone*, *Pan's Labyrinth* is the physical, metaphysical, and metaphorical journey of young Ofelia (Ivana Baquero). She travels to the country with her pregnant mother and ruthless stepfather, Capitán Vidal (Sergi López), who's been changed with rooting out a pocket of Franco resistors. At the same time, fairytale narration tells

of a princess from a magical underworld, who fled her home to live among humans. Alas, she died, leaving her real family to await the return of her soul.

Upon arriving at the outpost, Ofelia's fragile mother takes ill and Vidal makes it increasingly clear that he has no use for the young girl. As soldiers clash with the ragged guerrillas, Ofelia discovers an ancient stone labyrinth in the woods. At it's mouth awaits *Pan* (*Hellboy's* Doug Jones), a mythical goat creature who dishes the dirt on her secret royal lineage and offers up three dangerous tasks, which upon completion will earn her re-admittance to the kingdom. Ofelia accepts and finds herself mixed up with fairies, bizarre animals and the terrifying "Pale Man" (Jones again), a grotesque creature

See Pan, page 15

The *Last King* packs such a punch because its power lies not just in the phenomenal performances of James MacAvoy as Garrigan and Forest Whitaker as Amin, but in the way the film binds its audience to those performances. When Garrigan

When the two characters meet again in an impressive scene involving an injured cow (one of the few sequences taken from Giles Foden's book of the same name), the film gels into a rhythm so complete that it becomes almost impossible to pull back and gain objective footing. The amount of power that Whitaker as Amin, with director Kevin Macdonald's help, is able to wield over the audience is astounding. We're dazzled when he's onscreen, all spontaneity and smiles. When he is not

Here, the film takes a sharp turn. Even the colour palette changes from bright colours to sickly greens and blues as Nicholas becomes more entangled with Amin, and Amin's darker colours are themselves revealed. This last third of the film is

While Macdonald's film is simply extraordinarily entertaining, it also puts its audience in a position to ask itself some hard questions as it leaves the theatre—even if they are the kind of questions that don't have answers.

"I felt this was a Dickensian stepfather—he's such a hardass, but there is a very sad part of him in that he lives in the shadow of his daddy," del Toro says with a wry laugh. "Such a beautiful villain—guy that is at the same time is brave and powerful and fragile as fuck. He hates himself."

SCOTT LING

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An animated cut above

Saturday morning was never like this

BEST OF THE OTTAWA INTERNATIONAL ANIMATION FESTIVAL 2006
Jan. 19-20, Metro Cinema, Zedler Hall, Citidel Theatre, ****

For the cartoon lover, it's a great time to be alive. Though Saturday morning has become a wasteland of cheap-ass animation and ubiquitous product placement, quality animation is only as far away as prime time TV, dedicated cable networks, your local video store, and, it just so happens, your local repertory moviehouse, AKA Metro Cinema. That's where you'll find the Best of the 2006 Ottawa International Animation Festival this weekend.

I mean, if you're really serious about animation, you should have gone to the festival itself, which presented the pick of almost 2,000 submissions from 66 countries at four venues over four days. But for those of us who don't have a large travel budget when it comes to cartoon-watching, this touring compendium of festival highlights should suffice nicely, and the money that you save by not leaving the province, renting a hotel room and shelling out for a festival pass can go toward your child's post-secondary education (or a high-legendary piss-up after the

Metro screening)

Besides, wasn't it cartoons that gave us our stunted attention spans in the first place? If you answered affirmatively, or didn't make it to the end of that previous sentence, then you'll certainly enjoy the brevity, not to mention the variety, of the 12 animations that comprise this year's Best Of. You probably won't love every single piece, but the scales tip out well in favour of compelling, or at least memorably weird, animated art.

The shorts range from the content-free but sort of nifty technical exercise "Lightning Doodle Project" by Takeshi Nagata and Kazuo Mono who, along with a bunch of their friends, make flickering, hyperactive graffiti with coloured flashlights against dark backdrops around

Tokyo. At a scant four minutes, it doesn't really give you a chance to get tired of it. On the other end of the duration spectrum is Czech animator Michaela Pavlatová's whimsical erotic fantasy "The Carnival of the Animals," the titular mammals being largely human and shamelessly *au naturel*. Though a full 12 minutes long, the film's swirl of colour, motion, music, and absurdity is like a light dessert that deliquesces on the palate but is, in some ways, better because it causes neither zits nor cellulite.

Not all the films leave you so quickly, however. Ian Gouldstone's "guy101" combines online graphics with other familiar quotidian symbols and images to create a character study tinged with darkness and humour. More striking yet is Run

Wake's "Rabbit," in which two cherubic children from a 1950s elementary school primer discover an enchanted golden demon in the midst of their heavily annotated world and try to capitalize on its magical, wealth-spinning powers. Less disturbing but no less elaborate is Brazilian Guilherme Marcondes' "Tvg," which combines a large tiger puppet prowling over a miniature urban landscape a la Godzilla sowing laser-light foliage, and transforming line-cut human shapes into jungle beasts. This is much more interesting than it sounds, as is Skip Battaglia's "Crossing the Stream," which uses the eponymous act as a point of departure for a simple but striking visual poem about moving water on a sunny day.

I could go on, and for a second there I thought I might, so let's just say that the Best of Ottawa 06 is like an entire film festival for the attention-deficit crowd, with all the thrills perplexity, laughs, drug references, provocation and mild disappoint-



"RABBIT"
Check out the animator's intriguing illustrated bio, at runwake.com

ment that 90 minutes can provide. **SCOTT LINGLEY**

Pan

Continued from page 13

Awaled by only *Pirates of the Caribbean's* Davy Jones in terms of our 21st-century awesomeness. The movie moves easily back and forth between reality and fantasy, setting the two worlds on shockingly bloody collision course. It's a rare thing to see a movie with a child protagonist that isn't a kiddie flick, and that's what gives the film much of its dramatic weight—the juxtaposition of brutality and innocence. Del Toro is a master at reframing the world through the eyes of youth to create unique places that are simultaneously scary and beautiful, wondrous and evil. *Pan's* is his most ambitious and layered world yet, as thick with mirrored realities, intertwining narrative threads, perverse metaphors, and seemingly endless symbolism that it could've easily become lost in its own maze. Check out the version of the poster that features an Alice-like girl about to enter a big old vagina-shaped tree!

Despite the layers, though, *Pan's* labyrinth is easy to follow, and the vibrant Goya-inspired palette of cinematographer Guillermo Navarro (*Desperado*, *Jackie Brown*, *The Devil's Backbone*, *Hellboy*) injects the dark fairytale world with stunning vibrancy. Add to this strong performances across the board, notably from Baquero and Maribel Féndú (*Y tu mamá también*) as knife-wielding house mistress Mercedes; a beautiful, lush score; nifty special effects, especially the creature makeup, and you're looking at a powerfully imaginative work that stands horns and moves above everything else out there this year.

DAVE ALEXANDER

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—TIE KLEED, THE NEW YORK OBSERVER
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—ACQUARDO, KERRY'S
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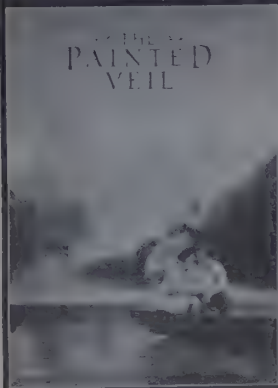
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MISS POTTER

Directed by Chris Noonan, Starring Renée Zellweger, Ewan McGregor, Emily Watson, Open Fri Jan 19, ***

RIGHT IT. THAT IS, THE URGE TO FLEE the theatre upon sight and sound of Renée Zellweger, lips severely pursed and faux-British accent strained (her two main acting afflictions here). You may think you're in store for *Bridget Jones's* *Bunnies* as the annoying American attempts to pass herself off as Beatrix Potter, creator of Peter Rabbit, among other popular children's stories. But for the patient, this tale of the tale-teller eventually transcends Zellweger's limitations, not to mention the lightweight script. Sort of.

As far as the latter goes, the film sticks fairly faithfully to the key chronology of Potter's life from the

time she began publishing her stories to the years she began gobbling up farmland in Scotland's Lake District in the name of conservation.

Like the real deal, Zellweger's Potter faces, even with the immediate success of her stories and illustrations, a society-mad mother trying to get her now-thirtysomething daughter a suitable beau according to the convoluted courtship guidelines inherent in Victorian England's class system. Potter isn't buying what marriage is selling, contenting herself to hole away in the room she's had since childhood, and which has served as something of a small private zoo meticulously illustrating her furry friends and concocting stories about their imaginary lives.

Problem is, the first quarter of the proceedings—the part which requires the most patience on the part of the viewer—suffers from terminal whimsy, as Potter defies her parents' expectations of a society lady in a lightly comedic telling of an eccentric recluse who'd rather draw than pursue it.

When I told a friend I had seen the film, he remarked that the real Potter was reportedly batshit insane; unfortunately, this potential fact couldn't be confirmed either by the Wikipedia entry or the *Camphor Works of Beatrix Potter* slip-cover.

It eventually transcends Zellweger's limitations, sort of.

biography at my disposal; exhaustive research aside, the bananas-for-bunnies theory makes sense, as the film seems to hint as much with Potter insisting the creatures in her drawings are real and conversing with them as such (and not to beat a dead horse, but the truly weird lip-stretching exercises and twitchy mannerisms Zellweger insists on engaging in furthers the impression we're not dealing with your average small-mammal fetishist).

Following a most tragic set of circumstances regarding the one man she loves on her own terms, her publisher Norman Warne (Ewan McGregor—an affable if not engaging presence, as usual), the story merges into a more serious lane. Potter pushes for independence, and thanks to her book sales, is able to achieve it, becoming a countryside preservationist. But the film never really recovers from its initial exposition, which is as drippy as Potter's would-be suitors. What are we left with then? A bittersweet comedy of manners? Or a spirit-swelling story of an individual bucking oppressive societal trends?

It's a bit of both really, with only the second part holding any real interest, and even then in spite of all the aforementioned flaws.

And that is what you must endure to gain an understanding of Beatrix Potter. In other words, don't give up on it... if you have absolutely nothing better to do. It's just that kind of film.

ZOLTAN VARGAS

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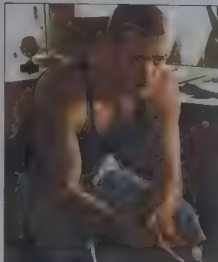
Low marks for aimless Cassavetes flick

ALPHA DOG
Directed by Nick Cassavetes, Starring Justin Timberlake, Emile Hirsch, Now playing.

I HAVE TO ADMIT, WHEN I FIRST SAW the trailers for *Alpha Dog*, I was kind of excited. Directed by up-and-coming Nick Cassavetes (*The Notebook*), starring fellow up-and-comers Emile Hirsch (*The Girl Next Door*, *Imaginary Heroes*) and Ben Foster (*X-Men: The Last Stand*), and, of course, featuring the big screen debut of Justin Timberlake! So, I was a little disappointed when the negative reviews started trickling in. I thought, those reviewers are probably being unnecessarily harsh—I'm sure the film has some redeeming features.

I was wrong. As the first half hour of the film inches by, we are introduced to a parade of young actors playing various despicable characters. There's Hirsch, who plays Johnny Truelove (based on the real-life figure of Jesse James Hollywood, a notorious L.A. drug dealer during the '90s), a drug dealer of the silent but—presumably—crazy type; his friend Frankie (Timberlake), the carefree right-hand man; Elvis (Shawn Hatosy), a boot-licker groupie endlessly in Johnny's debt for some unexplained reason; and Jake (Ben Foster), a speed freak almost at the end of his rope. These guys party, say things like "dance bitch!" and try to figure who's the biggest "homo." We're also introduced to Jake's younger brother Zack, who sees Jake's lifestyle as a way out of suburbia.

Truelove and Jake, at one point, erupt into a fight over money owed, and various threats are made. Luckily (or unluckily, I guess, both for the real people and the audience of this film) Truelove and his gang happen to drive by young Zack after he's run away from home. They throw him in the back of the car and speed



off, and I think, finally! Something's going to happen in this film. Again, wrong: Frankie and Johnny bumble about, not sure what to do with kid. They tie him up, they untie him. They tie him up, they untie him. They play videos games, smoke some pot. Bored yet? Me too. Then they go to a few more parties—parties which, by the way, look tame in comparison to *The O.C.*

As Frankie develops an easy friendship with the kid, Johnny becomes more and more aware of just how much trouble they've gotten themselves into, and comes to the conclusion that they need to kill Zack. The last third of the film revolves around whether or not this will happen, and there are (a very few) genuine moments of tension. This is because Timberlake and Anton Yelchin as Jack are the only two people in the film who succeed in making us care about their plight at all.

However, I don't blame the actors for this travesty—well, maybe Sharon Stone as Zack's mom, a little. Perhaps it's that Cassavetes is attempting to accomplish so many things with this film that he ends up accomplishing nothing. He simultaneously gets in the way of his actors, pulling the rug out from under the talented Hirsch's feet, and gives

them the rope to hang themselves with, allowing Ben Foster to turn in what will go down as the absolute worst performance of his career. Cassavetes seems too preoccupied with unimpressive aesthetic tricks (like a two-thirds split screen!) to have noticed that this film has no purpose, and that, really, this depressing story should never have been brought to the screen in the first place.

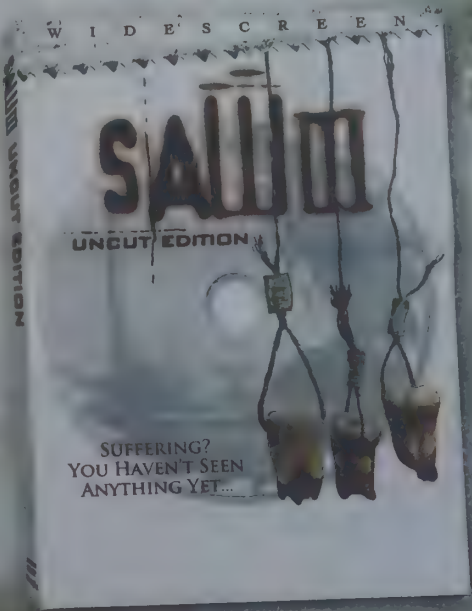
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Something smells

It's Primeval funkiness

PRIMEVAL
Directed by Michael Katleman, Starring Dominic Purcell, Brooke Langton, Orlando Jones, Jürgen Prochnow, Now playing.

YOU MIGHT THINK, GIVEN THAT EVERY third Hollywood offering in 2006 was "inspired by" or "based on" a true event, that studio heads might resolve to strive for originality in 2007. With the arrival of grade Z horror flick *Primeval*, the prognosis is not good.

Primeval stinks. And it's not the *Shakes On A Plane* brand of good stinks, where actors and audience are fine with being bad, but the "horror is really big right now, so let's cobble any old maybe-true shit together, and it'll surely be number one" kind of stinks. The tagline tells us that this is based on the hunt for the most prolific serial killer in history! He's had over 300 victims in four decades, and he's a 25-foot West African crocodile the locals call Gustare. Because his latest victim's a pretty British researcher, an American news team is sent to cover Gustare's capture by noted herpetologist

Mathew Collins (Gideon Emery). The team includes disgraced newsie Tim Manfrey (*Prison Break*'s Dominic Purcell), demoted to aiding young and eager Aviva Masters (Brooke Langton) in her quest for a Pulitzer, with player cum cameraman Steven Johnson (Orlando Jones) along to document things. He's excited as hell to be going back to the "place where it all began."

If I sound pissed off, it's because I am. I wish I could just roll my eyes at everyone phoning their work in and fattening their bank accounts, or the very fake looking croc and crazed warlord. But the hubris of TV director Michael Katleman and *Terminator 3* writers John D. Brancato and Michael Ferris, mixing their on-location blood-soaked shenanigans with the very real civil unrest between Hutus and Tutsis—all to honor the African people, according to self-serving website soundbites—made my stomach churn. Aside from some nitpick camera trickery, the dispiritingly open-ended *Primeval* is just pungently evil... for all the wrong reasons.

MIKE HEBERT

capsule film reviews

Blood Diamond Fisherman Solomon Vandy (Djimon Hounsou) is pressed into service picking diamonds out of a muddy river where he's mistaken for a rebel fighter and arrested, but not before hiding a sizable diamond. Former Rhodesian mercenary Danny Archer (Leonardo DiCaprio) smuggles diamonds from Sierra Leone and neighbouring Liberia to a diamond cartel in London. Solomon's diamond is his ticket out of Africa. The usual plot inconveniences are tucked together in the usual careless way, but the film's

primary failing is that it keeps the action "over there." If director Edward Zwick really wanted to rub people's faces in it, he would have shown where the diamonds actually go—say to the fingers of women in white dresses in cities like Edmonton. ★★☆☆ (KW)

Dreamgirls When the lights go down, the R & B burles out and gives you a charge, but then *Dreamgirls* sags under a load of questionable taste and sap, trying to tell a story bigger than its

makers can squish compellingly into two hours. Jamie Foxx plays Berry Gordy like in this hollow retelling of the Motown story, musically narrated by some-sounding melodies delivered without restraint but likewise without feeling. ★★☆☆ (KW)

The Fountain In Darren Aronofsky's *The Fountain*, Hugh Jackman stars with Rachel Weisz in parallel stories spanning three centuries. Though not emotionally charged and metaphysi-



FRESH DELIGHT If you can get into *Old Joy*'s elegiac mood and ambling pace, its tale of strained friendship may enchant you. Continuing at the Metro through this weekend.

cally compelling, that's not to say it doesn't look astonishing. For a movie spanning three disparate epochs, it has remarkable visual coherency. The players, too, are remarkable. However, it focuses so claustrophobically on the principle pair that it leaves the reality they live in only lightly sketched. In a little humour wouldn't it have hurt either. In the end, *The Fountain* becomes so fixated on its grand themes that it fails to convince on a human scale. ★★☆☆ (SL)

The Good Shepherd Characters, rather than history, have been Robert De Niro's stock-in-trade, and that may be why he chose, as director and producer of *The Good Shepherd*, to hang the bulk of his film on the exceptionally unexpressive Wilson, with two unfortunate consequences: 1) the audience has to watch Matt Damon holding everything in for over two and a half hours, and 2) the genesis of the CIA has to fight for time and attention, making *The Good Shepherd* a curiously

historical and political biography of one of the most important political operations in history. ★★☆☆ (KW)

The Queen This is undeniably a classic two-ender about the Elizabethan monarch and her advisor, yet there's something not quite on about the idea of a film on the present monarch. In the 17th Century we ought to have got over our strong fascination with hereditary power and privilege. Frears' film seems altogether too soft and sentimental, though it masquerades as a pithy critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping and swearing has no interest in determining whether the members of the monarchy are really "just like us." ★★☆☆ (CN)

Rocky Balboa Thirty years on, Sylvester Stallone finds his signature pugilist mourning the death of his wife, recounting his glory years, challenged by the current champ. Surprisingly, the formulaic, predictable, sometimes plodding plot, and there's much satisfaction watching the aged underdog get back into shape. Stallone delivers a surprisingly moving and heartfelt performance. As writer and director, Stallone manages to orchestrate the ultimate comeback, not only for his beloved creation, but for his aging career. He's made a film that brings Rocky's very full circle, making this last visit a worthwhile one. ★★☆☆ (NC)

Stranger Than Fiction Harold Crick (Will Ferrell) wakes up to find that his every move and gesture is being narrated, only to discover that he's actually a character in a book and the voice is that of writer Kay Eiffel (Emma Thompson). It sounds like a great idea, but somehow it goes the rails, possibly because it's really just David Kaufman by numbers. Everyone is too reticent (including Ferrell), making the scenes posy and slow—bad news for a film that, at its best, still a comedy. Nothing seems to ever gel, and every moment where you find yourself caught up in the story is undercut by something that keeps you out of it—forced "poignancy," unnecessary elaborate and clunky shots and sets, artificial whimsy. ★★☆☆ (TM)

Valer As fires burn throughout Spain, a woman (Lola Dueñas) becomes convinced that her mother has risen from the grave. But her mother has some pretty heavy guilt for the pain she was involved in, hidden from the family for several decades. Her sister (Penelope Cruz) finds herself repeating the cycle of violence and repression, with a slight variation. The film is filled with all kind of impossibly rich, feminine performances that Almodóvar alone seems capable of extracting from actresses. It's also characterised by a combination of visual lushness (and vivid eye colour). A typically accomplished and sophisticated Almodóvar picture, and probably one of his best. ★★☆☆ (JW)

Reviewers: Dove Alexander, Nathan Cuckner, Matthew Holliday, Mike Hebert, Scott Langlois, Lech Linkiel, Tom Murray, Celina Nichols, Kevin Wilson

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Slices of history

"Traditional" cake evolved from... pie?

IN ANTIQUITY, WEDDINGS customarily have been celebrated with a special cake. Ancient Roman wedding ceremonies were finalized by breaking a cake of wheat or barley (a symbol of good fortune). The newly married couple then ate a few crumbs in a custom known as confarreatio—eating together. Afterwards, the wedding guests gathered up the crumbs as tokens of good luck. The Roman poet and philosopher Lucretius, in *De Rerum Natura* (*On the Nature of Things*), wrote that the breaking of the cake over the bride's head gradually developed into crumbling the sweet wheat cakes over her head. After all the cakes were used up, the guests were supplied with handfuls of confetti, a sweet mixture of nuts, dried fruit, and honeyed almonds. These sweetmeats were an important part of the wedding banquet and continued to be so for hundreds of years. Chronicles of the period record that in 1487 over two hundred and sixty pounds of "confetti" were consumed at the banquet following the wedding of Lucrezia Borgia and Alfonso d'Este, son of Ercole I, Duke of Ferrara. Sweetmeats were showered over the bride and groom; indeed, it seems to have been the custom to throw the sweetmeats about enthusiastically.

PIE IN YOUR MARITAL EYE

Eventually, the sweets were replaced with rice, flower petals, and colored paper, and these new types of confetti continue to be showered over the happy couples around the world. When the Romans invaded Britain in A.D. 43, many of their customs and traditions became part of British life. The Norman invasion of 1066 subsequently incorporated many French traditions into British culture. Other changes came about due to increased trade and contact

with Europe, but our present day wedding traditions remain firmly rooted in the past.

In medieval England, in an early form of wedding cake, small spiced buns were stacked in a towering pile, as high as possible. If the bride and groom were able to kiss over the tall stack, it augured a lifetime of prosperity. The earliest British recipe specifically noted for a wedding is *Bride's Pie*, recorded by Robert May in the 1685 edition of *The Accomplish'd Cook*. This was a large round pie with an elaborately decorated pastry crust that concealed a filling of oysters, pine kernels, cockcombs, lambstones (testicles), sweetbreads, and spices. There were also humbler, less expensive versions containing minced meats or just mutton.

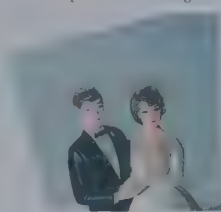
In the county of Yorkshire, bride pie was the most important dish at weddings, as it was considered essential to the couple's future happiness. It consisted of a large round pie containing a plump hen full of eggs, surrounded by minced meats, fruits, and nuts and embellished with ornate pastry emblems. Each guest had to eat a small piece of the pie; not to do so was considered extremely rude and impolite. A ring was traditionally placed in the pie, and the lady who found it would be the next to marry. Bride pie was still being served at weddings in some parts of England as late as the 19th Century.

In the 17th Century bride pie developed into bride cake, the predecessor of the modern wedding cake. Fruited cakes, as symbols of fertility and prosperity, gradually became the centerpiece for weddings. A much less costly bride cake took the simpler form of two large rounds of shortcrust pastry sandwiched together with currants and sprinkled with sugar on the top. Very few homes at the time could

boast of an oven, but this type of pastry cake could easily be cooked on a bakestone on the hearth.

In east Yorkshire bride cake was a small cake offered to the bride upon arrival at her new home. After eating a small piece, the bride threw the remainder over her head to ensure that she and her new husband would want for nothing. The groom then threw the plate over his head. If it broke, the couple's future happiness and good fortune were assured.

Other superstitions have long



been connected with wedding cakes: Sharing the cake with family and friends increases fertility and prosperity. The bride who bakes her own cake is asking for trouble. A taste of the cake before the wedding means loss of the husband's love (while a piece of cake kept after the big day ensures his fidelity). The newlyweds must cut the first slice together. And every guest must eat a small piece to ensure that the happy couple are blessed with children.

HOLD THE MEAT

Matrimony cake, another Yorkshire specialty, was more like a pie than a cake, being a pastry case filled with a mixture of dried fruits, apples, spices, and breadcrumbs. It may have descended from the bride pie, with the omission of the hen,

eggs, and meat, much as modern fruit mincemeat evolved from the original mincemeat containing shredded mutton or beef. With its solid base, smooth filling, and rough top, matrimony cake was said to sum up the complexities of marriage.

Bride cake covered with white icing first appeared sometime in the 17th Century. It was frosted with the precursor of royal icing, a sort of meringue mixture of whisked egg white and sugar, which was applied to the hot cake straight from the oven and then returned to the oven to firm up. When applied to wedding cakes, this type of icing was known as "bliss." In 1769 Mrs. Ralfald (the most celebrated English cookery writer of the eighteenth century after Hannah Glasse) was the first to offer the combination of bride cake, almond paste, and royal icing. Hannah Glasse, in *The Art of Cookery Made Plain and Easy*, gave a recipe for the cake that included four pounds of flour, thirty-two eggs, six pounds of dried fruit, and half a pint of brandy. After the cake was baked, it was covered with a pure white, smooth icing made with "double refined sugar," egg whites, musk, ambergrease [sic], and orange-flower water. The mixture was beaten for two hours, then spread over the cake and dried in the oven until hard. This drying process required constant vigilance to ensure that the iced cake did not color or scorch.

Sugar had been imported to England since the Middle Ages, but by the 1540s it was more readily available and affordable in cones of varying quality, weighing from five to 40 pounds. By the 1500s two English sugar refineries were in operation; by 1650 there were at least 50 refineries in London alone. "Double refined" sugar was twice-refined white sugar; powdered icing or confectioners' sugar was unknown at that time. References to "powdered sugar" refer to granulated sugar that had been pounded fine and sifted through fine gauze or silk. Elizabeth David, in *English Bread and Yeast Cookery*, notes that caster and icing or confectioners' sugars became

common only in the last decades of the 19th Century. Triple-refined sugar had an especially white tint and was consequently more expensive.

REFINED... AND WE DON'T MEAN MANNERS

A pure white color was much sought after, as white icing on a wedding cake symbolizes purity and virgin attributes—a notion first put forward in Victorian times. Before then most bride cakes were white for a more practical reason. Because the ingredients for the bride cake were expensive, especially the sugar for the icing, white icing meant that only the finest refined sugar had been used. Thus a pure white cake was a status symbol, a display of the family's wealth.

CAROL WILSON
Originally published in
Gastronomica

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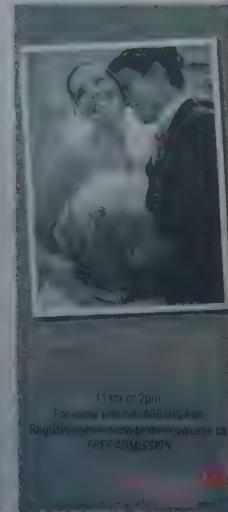
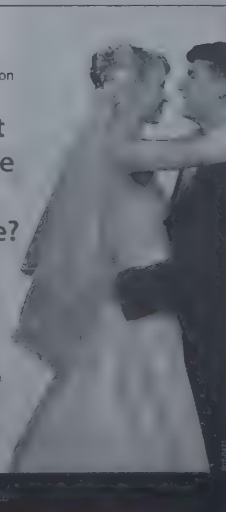
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I'LL BE THE FIRST TO ADMIT THAT I love cake, hate the gym, and have a tough time fitting into my jeans after a night of beer-drinking. My tummy's nowhere near flat, I tend to slouch, and I generally hate dressing up to go out, because I just don't feel sexy squeezing into scanty bar-hopping shirts.

Then, on the advice of a friend in the costuming industry, I tried on a

A well-made corset is actually really comfortable — kind of like wearing a hug all day long.

corset. Instantly, I felt a big slap-in-the-face "wow!" I had a flat tummy, my posture looked elegant without effort, and my A-cup bust looked as if I'd been in for surgery with Dr. Christian Troy.

"Shit", I thought, admiring my newfound rockin' bod. "This could really become addictive."

"Corsets really give people a lot of confidence," says Lianne, owner of Nightshade Corsets (10832A - 124 St.). "They nip in your waist, support your bust, make you stand up straight. With regular clothing you either look good or you don't, but corsets can really help you look better than you would on your own."

Because authentic corsets are so highly structured, the natural support built into them is quite the engi-

neering marvel. It powerfully forms all your cushy soft spots into a flattering hourglass—no sucking in, bucking, or wrinkling involved. And a well-made corset will look exactly the same on the way home as it did when you first stepped out of the house for the evening, and the garment itself will last for years.

Far from the days when corsets were thought of as cruel torture devices, mainstream fashion is now heralding the corset as a wearable choice for nearly every body type. Combating the perception that corsets are painful, repressive tools that serve only to manipulate women's bodies into more desirable shapes, Lianne says "It's not really an oppressive thing, I think it's more of a liberation to wear one, and to say 'I'm sexy and I can wear what I want.'"

A well-made corset is actually really comfortable—kind of like wearing a hug all day long.

"If it doesn't feel good, it's not wearing one that fits right."

As for the common notion that regular corset wearing belongs only in goth or fetish culture, Lianne insists it's entirely untrue. "Pretty much everyone wears them. In spring we do a lot of grad and bridal stuff, and there are lots of women in their 40s, 50s, even older, who will wear them out to a nice event with a pair of slacks and a suit jacket. Our most regular customer is an average, normal person, probably not the type you'd expect," she laughs. "Certainly the revival of burlesque and the return to sexier clothing has made them more acceptable. The more that people see others wearing them out, then they're more likely to want one too."

For those who might still be intimidated to lace up such a bold piece of body-machinery, she says "just try one on, see how you look and feel in it. Lots of people feel a lot more confident in one than they'd expect. We get a lot of people who want to wear a corset strictly as lingerie—they'd never dream of wearing it out—but they come back a month later saying 'forget the lingerie!'"

2/Damn straight. Corset-type bodices have now been built into office attire, evening gowns, and club wear, confirming that anyone who wants to can get away with it and that it's certainly no crime to achieve a sexy figure without surgery or giving up cake.

FAWNDA MITHRUS
style@seagreatwest.ca



SO YOU WANT TO BUY ONE

■ Corsets vs. Bustiers

"Corsets are some of those items where price really does reflect quality," Lianne says. "If you try on a \$99 piece and a \$300 custom corset, the difference is apparent, even for someone who's never even seen a corset before." Nightshade's custom pieces have triple-layered boning with coiled steel boning, which bends to the body, and still snaps back to retain the constructed shape. The busts, unlike flimsy hook-and-eye clasps on cheaper versions, are secured into a metal band sewn under heavy fabric. You'll get years more wear out of bra-ide corsets than out of bustiers, which are popping up all over the place for \$50-\$100. Bustiers are usually made with plastic boning, which can warp, buckle, or pinch after even moderate wear.

■ Overbust vs. Underbust
Like most bustier styles, the overbust version fits right over the breasts, and can be comfortably worn as a single piece. It works well to smooth out the bust and push it up. The underbust version fits just under the bra-line, and often hooks onto an underwire bra to push the bust up and out. Fitting one on is truly a magnificent experience: for once, you need to select a size two to four inches below your regular measurement. They're not as difficult to get on as you might think: hook up the front laces and pull the cord from the sides to adjust the back. No complicated skating talent necessary.

■ Fine Tuning
Tightening a corset for the first time might trigger a bit of a gasp—your breathing will change, just as when you're sucking in your gut for pictures or standing still while dancing. The great thing is that your muscles will do all the work for you. Your muscles will soon relax and adjust to the healthy support. Over time, a corset will mold to your own body, much like a new pair of jeans or shoes, so the support integrates with more ease the more you wear it.

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my look

Donald Krassman
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Style: "I'm really into mixing vintage pieces with current fashion. No matter where I'm shopping it's all about purchasing the pieces that catch my eye. My two favorite places to shop are Decadence (11760 82 Ave) and Gypsy Queen (10764 82 Ave.)"

Info: "Hair: I've always known I wanted to be a hair stylist. It all started in Grade 7 when I started sweeping the floor for Salon on Sixth (7845 - 106 Avenue). I don't read too many books but I recommend everyone read the Harry Potter series. I think they're the only books I've read more than once. Kill Bill, The Rocky Horror Picture Show, and Yell-low Submarine would be my top three movies of all time. Music is also very important in my life. I love the Beatles, Of Montreal, Feist, Arctic Monkeys, Radiohead, The Lovely Feathers, Joanna Newsome, Death Cab For Cutie, Final Fantasy, The Fiery Furnaces, Le Tigre, The Squirrel, The Shakes and No Doubt is my guilty pleasure."

Not Info: "People who don't wear clothes that fit them... mainly when the clothes are

too small. The media constantly informs people not to do this, but they just aren't listening."

Hair: "Joe Michel, the owner of Surface, did my hair today. I plan on him being my stylist for a long time. The salon plans on changing it's name to The Salon in the next few months, watch for it!"

Wearing: "My Steve Madden boots were found at some store in West Ed, of course I can't recall which one. I really like the top stitching detail and the white wear. The more they are broken, the more unique they become with the white showing through. My jeans and shirt are from Decadence. Not much to say about them. Just a good comfy pair of skinny jeans and a fun, colorful shirt. The tie I bought while on a mini vacation in Sylvan Lake. There's this little non-profit boutique called Care and Share where nothing is over \$5. I bought this tie for 25 cents. My sweater vest I got at H&M in Toronto. Last May I placed first in the ABA stylist competition for new talent. I won a complete trip to Toronto including spending money. I bought this sweater along with \$300 worth of other things at H&M with the prize money."

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SUPER VIDEO BROTHERS

Video Games Live And ESO Transport Iconic Pop Culture Soundtracks From The Small Screen To The Big Stage

story Prosper Prodanuk

"OUR WHOLE IDEA WITH VIDEO GAMES LIVE WAS TO LEGITIMIZE VIDEO GAME MUSIC AND THE INDUSTRY AS A WHOLE. SOME STILL SEE VIDEO GAMES AS SOMETHING FOR KIDS BUT THE REALITY IS THAT THE AVERAGE PLAYER OF A VIDEO GAME IS 33 YEARS OLD"

— Video Games Live co-creator Tommy Tallarico

"There's a hundred guys on horseback coming to kick your ass... we'll need about three minutes of music for that!"

Tommy Tallarico doesn't get normal phone calls because he doesn't have a normal job: he composes music for video games.

"Other media composers need to be in the background as an accent, and they have to be held to very strict timelines," says Tallarico, noting that immersing yourself in the experience of a video game—as opposed to simply watching TV or a DVD—commands a special type of music and mindset. Movies and television soundtracks are meticulously mapped

out down to each frame, but in a video game each person that plays will create millions of different possible musical sequences. "We like to call what we do 'foreground music.' We're action-driven, and what is played is dictated by what the person playing the game is doing."

Tallarico has been composing video game music for 17 years having worked on such famous game titles as *Earthworm Jim*, *MDK*, and *Tony Hawk's Pro Skater*. He also co-hosts, produces, and writes for the popular video game TV show *The Electric Playground*. He's seen the music go from the simplest type of filler to the most grandiose cinematic experience. And recently, he became the co-creator

of a live show that's far from ordinary: *Video Games Live*.

VGL CHAPER

Literally thinking "outside the box," *Video Games Live* presents a history of video games through their music. Collaborating with master musicians in each city of their continuous tour, Tallarico and show co-creator/conductor Jack Wall have made it their mission to show off video game music—from 8-bit masterpieces like *Mario Bros.* all the way through the latest *Warcraft* game—as important art, and on a massive scale.

"Our whole idea with *Video Games Live*

was to legitimize video game music and the industry as a whole. Some still see video games as something for kids but the reality is that the average player of a video game is 33 years old."

Complete with stadium-worthy light shows and visuals from games old and new playing on-screen above the stage, *VGL* will make it hard for the crowd to keep quiet and not feel the hair raising on the back of their necks as the ESO and Kokopelli Choir fire off themes from *Metal Gear Solid*, *Final Fantasy*, and *Celestia* in a full-blown rock-meets-classical-meets-multimedia extravaganza.

"There's nothing like the live presence of

real musicians moving the air and providing a loving environment for the music," says Wall when asked about the show's inspiration. "We also want to get some people out for the sake of being out. Video games are a pretty solitary experience for the most part. Even if you're playing with others online, it's still just you there."

It took time for the idea to evolve ("As soon as you need a symphony and a choir for anything, you've decided to take on a fairly big project," says Wall), licensing and permission being the biggest stumbling blocks. But *Video Games Live* was an immediate success when Tallarico and Wall decided to start their tour by taking on the world's Mecca of famous pops classical music—the Hollywood Bowl—in July of 2005.

"People spend their whole lives trying to play at the Hollywood Bowl and with the Los Angeles Symphony Orchestra," enthuses Tallarico. "Our agents thought we might get about three or four thousand people but it was a massive success."

BAND OF BLOOPERS

With the most popular video game franchises now having budgets on par with theatrical film releases, established and popular composers like Tallarico and Wall can command six-figure salaries and a cut of the royalties if game producers want their services bad enough.

But a couple decades ago, in the old age of 8-bit cartridges, being a video game composer was far from spectacular.

"15 to 20 years ago you might have gotten two thousand bucks to do a whole game," says Tallarico, "and you didn't get to keep any rights. Music was always the thing that they thought of last. They'd call you at the last minute and say, 'We have no money, there's no space left on the cartridge, but can you do some sound for us?' "Melody was the most important thing at the time because we just had bleeps and bleeps to work with. In our show we take the music that was written for *Mario Bros.* and *Sonic the Hedgehog* and now, with a symphony, can show the melodicism of it."

Technologically, the tide began to turn in the mid-1990s as the discs for video games started to resemble the discs you listened to music on—and sounded just as good.

"CD-ROMs became available for storage and that broke down all the boundaries," says Tallarico. "It helped us create these epic scores that actually sounded like classical music. In our show we have Italian opera, a piece that sounds like *Carmine Burana*, and bombastic scenes are played along with sad moments with a piece that sounds like Barber's *Adagio for Strings*."

"My first symphonic work was a rarity at the time but now the experience of making music for games has become more and more live. I went to Eastern Europe and used a live folk band for one of my games," adds Wall, who is currently working on music for a new game being designed by reputable Edmonton firm BioWare (*Knights of the Old Republic*), and is known for his musical work on games such as *Splinter Cell*, *Myst*, and *Jade Empire*.

As games evolved, technological change, along with an explosion in sales and an incredibly competitive new marketplace, forced developers to change their attitudes about music's role in games as well.

As the demand for composers increased, Tallarico and Wall founded the Game Audio Network Guild (www.audiogang.com) in 2002 as a union of sorts for composers.

"The guild gathered together all the composers and sound designers," explains Tallarico. "We shared what business practices we were

doing and, united, were able to start getting our contracts taken seriously, to ask for bonuses and royalties, and to be able to keep our music. It's become a great tool for those wanting to get into composing."

VIDEO(GAME) KILLED THE RADIO STAR

It was the ESO that approached Wall and Tallarico about bringing VGL to Edmonton, and Wall, happy to make an appearance in BioWare's hometown, credits the ESO as a tight, under-rated group.

"Orchestras are always interested in new things to play and, with classical music, you always have to work to maintain an audience and to get new people through the door."

"This isn't the first time that classical music has hit this rut," adds Tallarico, also aware of a decline in attendance for many symphonies. "Opera was created to get a new generation of people to listen to music—to tell a story through the vocals, to create a spectacle on stage. Using a symphony orchestra and synchronizing it with our videos is something to see. What this does is that it takes the power and emotion of a rock concert, combining it with the technology and the interactivity."

While classical music purists may look down on a rock 'n' roll-type event such as VGL, Wall says that many critics are surprised when they give the show a chance and that orchestras are lining up for the opportunity to bring the VGL experience to their city.

"Video games have become this kind of radio of the 21st Century,"

Tallarico points out. And as the pop of the 21st Century, game music could provide the same kind of fall into your subconscious. How many kids know the theme to *Mario Bros.* or *Halo 2* and how many could name a single Stravinsky piece?"

"Video games have become this kind of radio of the 21st Century," Tallarico points out. "And as you play the games certain music and parts of music just fall into your subconscious. How many kids know the theme to *Mario Bros.* or *Halo 2* and how many could name a single Stravinsky piece?"

Record companies have also caught onto this connection and, if you surf through the back of *Madden* or *NHL 2007*, you'll see a long list of classic and newer bands that record companies hope will stick in your head just as well.

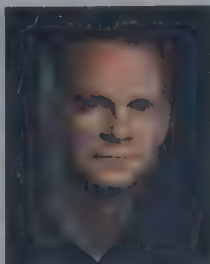
"Just like radio," adds Wall, "people hear something in a game and want to find the record—which seems to be a part of this whole technology thing dovetailing with the iPod revolution and further cutting down the effort to get the music you want to hear."

As much work as they put into video games, Tallarico and Wall—who both grew up playing them—still manage to get excited by what comes out.

"I only spend about four or five hours in one sitting," admits Wall. "My favourite game is probably *Crimson Skies*—simply for the enjoyment of flying a plane and getting into the dogfights."

At the core of *Video Games Live* is a celebration of the human imagination, and you'll find that—while so much has happened over the past 40 years in the world of home entertainment—when you get down to it, a good night out 200 years ago could manage to tickle your brain just as much as it does now.

"I think if Beethoven were alive he'd make video game music," says Tallarico.



Video Games Live co-creators Jack Wall and Tommy Tallarico



Photo by Michelle Lee Wilson

VGL SET LIST - 2007

(subject to change)

ACT I

1. Classic Arcade Medley
2. *Metal Gear Solid* (CHOIR)
3. *God of War* (CHOIR)
4. *Space Invaders* (Interactive Segment)
5. *Myst* (CHOIR)
6. *Medal of Honor* (CHOIR)
7. *Civilization IV* (CHOIR)
8. *Final Fantasy - Liberté Fatale* (CHOIR)
9. *Zelda*

ACT II

10. *Frogger* (Interactive Segment)
11. *Kingdom Hearts*
12. *Sonic*
13. *Warcraft* (CHOIR)
14. *Final Fantasy Piano Solo*
15. *Jade Empire* (BIOWARE)
16. *Advent Rising* (CHOIR)
17. *Mario*
18. *Mario Piano Solo encore*
19. *Halo 1 & 2* (CHOIR)
20. *Halo 3* (CHOIR)
21. *Final Fantasy - One Winged Angel* (CHOIR)

VIDEO GAMES LIVE

Mon - Tue, Jan 22 - 23, Northern Alberta Jubilee Auditorium, 7:30 pm, Info: 451-8000 or www.ticketmaster.ca, \$50 - \$60 (adults) or \$40 - \$50 (children)

FRANÇOIS MARCHAND
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BLUES VOICE SILENCED
FEW VOICES IN EDMONTON HAVE BEEN AS heart-warming and knowledgeable as Bruce Stovel's. The host of CJSR's "Calling All Blues," a fireless and passionate man who was a living reference of everything to do with the music he loved, helped bring the genre to a new level of visibility and accessibility over the years he spent behind the microphone. Stovel passed away on Friday (Jan 12) of an unforeseen massive heart

attack. He was 65 years old.
"Obviously, he was devoted all of his life to finding great satisfaction in the service of others," wrote son Grant Stovel in a recent CJSR news bulletin, "and I think that his nearly 20 years at the station—including about a decade of weekly 'Calling All Blues' duties—could be described as chief amongst his many pleasures."
Stovel was also known for his previous work experience as a professor in English lit-

erature, for writing and contributing to numerous publications, for co-founding the Edmonton chapter of the Jane Austen Society, and as a blues events organizer for the Yordbird Suite.
Fans, friends, and other CJSR DJs are invited to share their memories and thoughts of Stovel by calling the CJSR listening box at 492-2577 ext. 301.

LOCAL INDIE BANDS ARE HOPPING ON THE DVD train! Hardcore rockers **All Else Falls**



are gearing up for a full-blown concert DVD filming that will take place on Sat, Jan 20, at the Starlite Room.

"We've hand-picked a killer lineup with The Firebrands, Calling Penny, Glenbrook Boulevard, and Saskatoon's Chimpanz-A to name a few. This show will be absolutely nuts!" enthuses All Else Fall's Brent Francis. "After nearly 30 shows last year, including an opening spot for Fear Factory in Calgary and festivals in the Northwest Territories, we're going to start the New Year off with a bang! We've spent the last two months building up this show to ensure that it'll be the best one yet."

Fort Mac expats **Desiderata** are also prepping their DVD shoot, set to coincide with the release of their debut album, *We Are Not Convinced There Has Been Any Improvement*, on Feb 2 at Riverdale Hall.

FUNK LOTION MOTION
LOCAL PROMO HOUSE FUNK LOTION Promotion (the organization behind such touring stalwarts as The Grassroot Deviation) is closing its doors after three years in the biz. Don't miss their farewell show featuring the Deviation and buzz-mongers Red Ram, Fri, Jan 19, at the Sidetrack Café.

SUBATOMICS UNSTRUNG
SO IT'S TRUE. QUIRKY YOUNGSTERS THE Subatomics have decided to call it a day, ending their rule of the next wave of Edmonton garage rock.

"We were all sort of sick and tired of playing the same seven bullshit songs over and over for two years worth of sets, and too unmotivated to write new songs 'cause we all hated the band so much!" wrote tongue-in-cheek frontman Rene Wilson on the Subs MySpace page. "Haha, perhaps a little of an exaggeration—we all had a lot of fun with it, but we all agree it's been juiced for all it's worth. The raw energy of the Subatomics will hopefully remain unforgetting in Edmonton, and I promise it will appear in future bands involving our members. To anyone who enjoyed our brand of shit rock, my question you, but then salute you. Thank you everyone for making it all happen, all the pranksters, friends, and fans. We had an excellent run, way more press than anyone could ask for, and we were able to share the stage with our favorite garage groups the Dirtbombs, the Black Lips, the Detroit Cobras, and even more."

To make matters worse, the label

(Zaxxon) that was set to release their first (and last) seven-inch record folded, leaving band and fans in the dust. However, you can download all four tracks in MP3 format at www.myspace.com/thesubatomics.

NEWMUSICWEST LOOKING FOR NEXT GEN
VANCOUVER'S NEWMUSICWEST IS CURRENTLY searching for talented performers to show case during its annual West Coast music festival, taking place May 2-6, 2007.

A recent press release announced that the

festival had extended its submission deadline to Feb 23, and that "every artist that applies will be heard by at least three music industry professionals who will help determine if the artist will be selected to perform a showcase at NewMusicWest. Last year, the festival featured over 200 bands in 25 venues, and attracted over 30,000 people."

"Artists who submit their works will not only have a chance to showcase at our festival, but will also have the opportunity to be promoted on Sirius Satellite Radio, CBC Radio 3, the NMW website, 29 Mobile ring tones, and through other media."

For more information about the application process, artists are invited to visit the festival's web site at www.newmusicwest.com.

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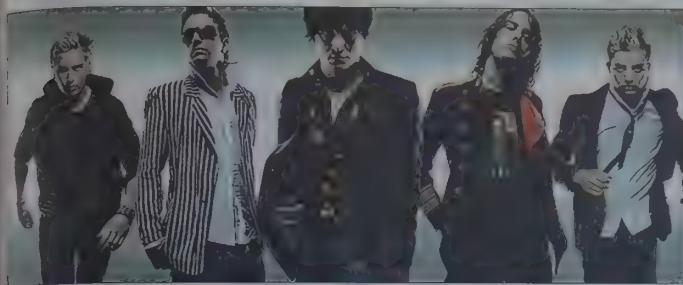
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LIVE NATION



THE BUZZ
WHAT THE HELL IS THAT RACKET? IT'S *Comets, Ghosts and Sunburned Hands*, sir. The January 2007 edition of British music glossy *Uncut* features a bonus disc chock-full of some of the best new psychedelic rock around, with cuts from the next generation of freak-rockers in full bloom! From Entrance ("Grim Reaper Blues") to Comets On Fire ("Sour Smoke"), Clay ("Seasons Don't Fear the Year"), Dead Meadow ("Indian Bones"), and Jackie-O Motherfucker ("Hey Mr. Sky"), you've got all the swirly, loopy, blues-ridden, fuzzed-out rock-out you need in one hefty helping! A solid 80-minutes worth, duuuuude! Throw Black Mountain's "Dragonfly" right in the middle and you'll forget about the mag's \$12 price tag (which tends to be a bit old-Brit-centric). Worth its rockstar weight in drugged-out gold, and available at all fine magazine stands.



Playboy bunnies

Casanovas are the type you can bring home

THE CASANOVA PLAYBOYS CD RELEASE
W/ Tarada Hills, Sat, Jan 20, Sideltrack Café
(10238-104 St.), 9 pm, Info: 421-1326 or
www.sideltrackcafe.com, \$10

THE POPPED COLLAR IS A GIRL'S worst friend.

Really, nothing implies shallow and pretentious more than a metrosexual male sporting spiked hair and a suave strut. But of course, like any stereotype, there's always the exception—and man, are The Casanova Playboys ever one.

Really, nothing implies shallow and pretentious more than a metrosexual male sporting spiked hair and a suave strut.

"Clearly, Amanda, you're talking to a madman right now!" yells Casanova Playboys frontman Jamie Star over the phone as he relates—in some sort of southern drawl—how hot sex, as an influence, makes his music more enjoyable, and that if girls want to listen to some music by some nice lookin' boys, they better listen to The Casanova Playboys.

Okay, so by looking at The Casanova Playboys' popped-collar press photo and the band's tendency to rely on the horizontal tango for inspiration, one would say that the Edmonton-based quintet fits quite nicely into the presumed "douche" category. However, Star's reaction to his group's image seems to suggest otherwise.

"We wanted to give off that whole 'BOOM, we're here now, the potatoes are out of the oven' look," Star says animatedly. "We just wanted people to know that we're serious, and that we're here just for the music. I can't really explain it, because I have this constant concert going on in my head. It's kind of like in that movie *A Clockwork Orange* when the guy suffers when he hears music. That's like me. I have all of this music in my head, and I have to get it out—hence the record."

The photo of them walking in a tan and looking chic is just one of those moments that define the carefree energy that explodes from the pop-rock group. All joking aside, though, the personable and innocu-

ous Star does hit some serious notes.

In between the unexpected giggles—which usually indicates something off-the-wall is going to emerge from his mouth—Star finds the momentary composure to talk about how the voices in his head translated into The Casanova Playboys' short and sweet (all songs are under three minutes) LP, *Low Noise*.

"When I was like eight years old, I always had dreams and visions that I would be a singer or something," Star says. "I know I was writing and drawing and very creative, and then I remember in grade ten that I was walking through a field and in my head there was this music video going on, there was this band playing. I don't remember much of it, but I do remember it playing very clearly in my head. And now that I'm 23, I look in the mirror and I'm like 'Ah! That was me!'"

As it seems, The Casanova Playboys really aren't that concerned with the image they present to the world, and if Star's personality is any indication of what the rest of the band is like, then everyone is just out to have some fun in his own quirky, ironic way.

Like in any good conversation's progression, though, comfort settles in and the truth surfaces, revealing the complete thoughts and intentions of the speaker. Escaping the topic of The Casanova Playboys'

"playboy" image is pointless, especially since that's what seems to drive Star's everyday life.

"Really, that [photo] is just us—kind of," Star laughs. "When we took that picture, that's just what we all dressed like. My dad was a businessman so he taught me to dress up. I dunno, I guess it goes with The Casanova Playboy image. The image is fun. I really like the picture."

"We got that taken in Vancouver and it cost us like a thousand dollars," Star says. "We wanted to mold us a picture that looked great. We went through all of these photographers, and we were never getting that perfect picture. I can't wait to take some more!"

AMANDA ASH

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Singer vs. songwriter

Jimmy Webb: wordsmith to the stars

JIMMY WEBB

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"It's the song, not the singer."
—Conway Twitty

"It's the singer, not the song."
—Mick Jagger

AFTER SPENDING A FEW MINUTES ON the phone with Jimmy Webb, it's pretty clear that he comes down on the Conway Twitty side of the debate.

"Very few songwriters are recognized for their contributions; it's not the glamorous thing you might think it is."

Which is not to say Webb is bitter. Affable and charming, he's parlayed his considerable songwriting talents into a 40-year career that includes such mega hits as "MacArthur Park," "By The Time I Get To Phoenix," and "Up, Up And Away." He's also written musicals, commercial jingles, and a successful book on songwriting, *Tunesmith*. Along the way he's picked up Grammy Awards for "Music," "Lyrics," and "Orchestration," the only person to ever pull off that particular hat trick. Webb is also the recipient of a "Lifetime Achievement Award" from the Academy of Songwriters, and also

serves on the board of ASCAP, the American Society of Composers, Authors, and Publishers.

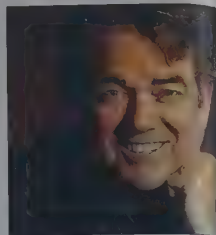
And what he does have, in spades, is perspective.

"I was at the Monterey Pop Festival in 1967, playing piano for Johnny Rivers," recalls Webb, "I saw Otis Redding set the crowd on fire and watched them boo Laura Nyro off the stage because she wasn't making them happy."

With all that success under his belt, you'd figure this 60-year-old could sit back on his front porch in Nashville, watch the royalty cheques come in, and never work again.

"I guess I'm at the age where I could do that—just ossify and forget all about the music biz—but there's always a carrot out there. I have a record coming out with Glen Campbell—would I pass up that chance? No, of course not. Glen sings as great as ever. I'm also working with Linda Ronstadt. The point is: I'm able to function at a fairly high level as a musician, so I must. The saddest thing in the world is potential not utilized."

He considers himself a "stylist" at the piano and genuinely loves being on stage. "I'm like a catalytic converter; I turn my fear into exhilaration. Performing is always about entertaining and I try to carry the audience



along. I tell stories about some of the characters in music I know—Harry Nilsson, Sinatra, Waylon, Glen Campbell. People always go away thinking, 'Damn, I didn't know that!'"

CAM HAYDEN

FOLK NOTES

■ If you're lucky enough to have picked up a ticket for *Mark Williams 1952*, Fri. Jan. 19, at Festival Place, consider yourself lucky. The show has been sold out for a couple of weeks.

■ *Bluebird North* is back, Fri. Jan. 19, at the Transalta Bus Barns. Songwriters Barney Bentall, Melanie Doane, Jeremy Fisher, and Jenny Whiteley will share songs, and stories in this intimate look at the craft and joy of songwriting. Tickets at the door.

Unplugged and unbound

Local bandleaders hold their own, acoustically

UNPLUGGED ON JASPER

Fri. Jan 19, Naked on Jasper
(10354 Jasper Ave.), 7 pm,
info: pushpin@seraph-seraph.com, \$5

THE TRUE TEST OF THE QUALITY OF A BAND'S songs is whether or not they can hold up without production, studio wizardry, or other instrumentation aside from the staples of a guitar and voice—without the help of bass, drums, and racks of amplifiers, the best songs should still send chills down your spine and have the same effect on you when stripped down bare.

Eric Clarke, who fronts and plays guitar for Edmonton's Red Hot Doggers—formerly known as LIME—shares this sentiment exactly. Clarke also shares the stage at "Unplugged on Jasper," a showcase of some of Edmonton's most well-known frontmen—

including Nuno Uribe of Storyboard and Chris Ruddy of Drive By Punch—who are all stepping away from both their bandmates and their otherwise loud live settings to play quiet, intimate solo sets.

"The hardest part is dynamics," says Clarke, regarding this somewhat difficult transition from band to solo. "The way you arrange it is to have a song that works, even if it's not so aggressive. A lot of it's in the vocals; with the band, it's a lot more throatier, now it's more melodic."

Clarke has also explored the use of different chord arrangements to adapt to the new live setting; whereas he can depend on the bass to provide the low end when playing with his bands, playing solo is a different story. Clarke has been experimenting as of late, trying to find new ways to play old chords to make songs sound bigger with less

instrumentation.

"You pick a chord, and there's four ways to play that chord," Clarke says. "You have to do yourself. 'Which one can have the most open strings and make the song sound bigger than it is?' This show is mostly me playing old songs, so I had to do a bit of rearranging since I can't rely on anyone else."

Clarke isn't alone in his need to rearrange some of Edmonton's finest and well-known songwriters will be in the same nervous position, trying out new ways to mold old songs sound fresh. "I've played a few songs on my own," Clarke admits, albeit at parties or for friends. "But all the stuff I'm really used to playing is written for the band."

He smiles, before sharing what's really on his mind.

"It's funny," he says. "The best—and worst—part about playing solo is that now I can't depend on anyone else to 'cover my mistakes.'"

EAMON MCGRATH

Dancing to forget

Gord Downie and Tragically Hip smarter than ever

THE TRAGICALLY HIP

W/ The Sadies, Sun. Jan. 14, Rexall Place

TRAGICALLY HIP CONCERTS KICK-START OUR brains as smells do: a sudden audio lip-off and you're back in Camrose at *Another Roadside Attraction*, wondering how the '90s'll turn out and if you can do a little different tent over one mushroom-melted weekend. But let it go—we live in the future now, where lofted cell phone cams far outnumber waved lighters, where Gord Downie shrieks and leaps around as if he's fighting for his life; which, technically, he just may be.

Despite a near sellout, the hip no longer define us like street brawls do; jaded fans having driven off the snoots years ago—despite the fact the singer's actual writing is smarter than ever. As simple words go, "You're Not the Ocean" is face-punch concision. Yet, for the record, a ninja-fascist-dressed Downie rocked his fucking ass off Sunday, his vibe more violent than I've ever seen—ambulating the microphone, screaming at strangers, but pulling it back in with a huggy sentiment and grin: "Music lovers!"

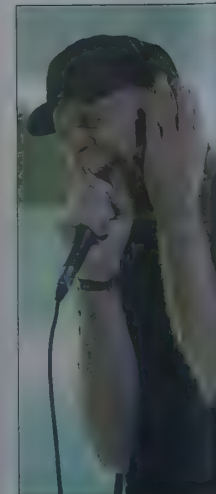
yelled over and over.

The set list was impeccably harvested: "New Orleans is Sinking," "Blow of High Dough," "Poets," "It's a Good Life If You Don't Weaken," and "Bobcaygeon." Oh, and especially "Grace, Too," "Ahead By A Century," and "At the Hundredth Meridian." The new songs, strong as well, are sung with a new parent's irrational, subjective love. But don't worry, Gord, your babies aren't as ugly as most people's. Metallica, anyone?

The Sadies, who opened that murky and cluelessly mixed cavern with a polite and all-inclusive set of open doors, converted many an oil-patch secretary suddenly aware that Dallas Good is fucking hot. They lived mainly off the warmth of *Stories Often Told*.

But the night was Downie's, yelling, "I dance to forget!" and closing it up with "Little Bones." Having never lost faith in the band, I can't say much more than that it delivered an expected excellence as the pot clouds loped down the human bowl's valley walls.

FISH GRIWKOWSKY



Cool it down

The Velvet put a damper on all tomorrow's parties

THE VELVET UNDERGROUND
The Velvet Underground
Producer: The Velvet Underground; Released:
March 1969; Studio: TT&G, Los Angeles; MGM
#SE 4617

ALBUM 65 (OUT OF 100)
THE VELVET UNDERGROUND WAS A '60s band, even if sometimes it's difficult to classify them as such. The band had formed in 1965 and made its first recording around the same time The Rolling Stones were putting the finishing touches to *Aftermath*. The Beatles had begun recording *Revolver*. Brian Wilson was sweating over the final mix of what would become *Pet Sounds*, and hits like "These Boots Are Made For Walkin'", "Sumner in the City," and "I'm A Believer" captured the top of the Canadian singles chart.

The major difficulty with placing the Velvet Underground in this context is that, at the time, almost no one noticed that they even existed. Their recordings didn't sell—their second album, *White Light/White Heat*, barely scraped into Billboard's 200th spot—and what little notice there was would only be found in out of the way places like Boston and San Diego. No one actually gave a shit about the Velvet Underground in the '60s.

But then, the band's dark, nihilistic music was out of sync with the spirit of the times. Their world of frustration and violence, sex and hedonism, drugs and inner city terror made them the first band of the '70s—in the '60s. Their music was a dirty, depraved, painful noise, which only found its audience after the band had been torn apart.

WHAT GOES ON
The Velvets have since become one of the most influential rock bands of all time.

Try to imagine Iggy Pop, David Bowie, the New York Dolls, Roxy Music, Joy Division, Sonic Youth, Jesus And Mary Chain, and millions of other black-clad musicians without referencing the Velvets. It's tough, and nothing indicates that the band's influence—their primitive, rough minimalism—lessens with the years. On the contrary.

Had the then barely 25-year-old Lou Reed known this, perhaps he wouldn't have had to struggle as intensely with his own insecurity. Perhaps he wouldn't have to maneuver out the band's other front man, Welshman John Cale, in order to secure the position as the band's



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autocratic star. The relationship between Reed and Cale was symbiotic, filled with love and hate, admiration and jealousy. Harsh words and fisticuffs were part of their daily agenda—particularly when Reed exacerbated his personal problems with continuous amphetamine abuse which left in him a state of utter paranoia.

The tension between Reed and Cale came to a head when the fiasco of *White Light/White Heat* forced the band to survive on barely paid gigs in the most remote corners of nowhere. During a conspiratorial meeting in August 1968 at the Riviera Café in New York, Reed forced the other two members to choose between kicking Cale out or dissolving the band. Not that Sterling Morrison and Moe Tucker ever had a real choice—reluctantly they agreed to kick Cale out.

Reed's paranoia had won.

BEGINNING TO SEE THE LIGHT
Immediately, the basis for the band's music changed—if Cale had guided them towards experiment, feedback-orgies, and white noise, the focus now shifted towards Reed's interest for lyrics and more struc-

tured melodies. Cale was swiftly replaced by Doug Yule, a competent but far from visionary bassist and vocalist from Boston. Less than a week after Cale's last gig with the band, Yule joined the Velvets on stage, and a month later this self-titled album was recorded in Los Angeles.

It's an album that sounds more delicate and restrained than the band's two previous, for reasons that don't necessarily have a lot to do with Cale's eviction. The first, somewhat trivial, reason was that Reed and Morrison lost their fuzz-bos and effect pedals at the Los Angeles airport—hence, no more unstructured noise. The second, that Reed, not one of rock's most powerful vocalists, had all but lost his voice following a residence at the Whiskey A-Go-Go, and had to rely on his bandmates to sing more than before.

Yet it can still be said to be the definitive Velvet Underground album. Reed's lyrics, combined with the extremely accessible music, are brilliant, making it one of rock's best collections of songs about love, betrayal, sin, and redemption, and perhaps Reed's apex as a composer.

COMPLEMENTS
The Velvet Underground & Nico, 1967, Verve #V6 5008
Suicide 1977, Red Star #RS 1
Lou Reed New York, 1989, Sire #9 25829

- The Velvet Underground was named after Michael Leigh's book by the same name, "investigating" various sexual practices in American society.
- The Velvets managed to secure a recording deal when they signed on artist Andy Warhol as their manager in 1965.
- The opening track "Candy Says" is about Warholite Candy Darling, who'd later re-appear in Lou Reed's "Walk on the Wild Side."
- Years later, Reed confessed that the eyes of the girl who inspired him to write "Pole Blue Eyes" were in fact hazel.

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cd reviews



JULIE DOIRON
Wake Myself Up
(Endearment)
★★★★☆

THE LATEST RELEASE FROM FORMER ERIK S' TRIP bassist Julie Doiron serves as a testament to the power of folk music: on *Wake Myself Up*, Doiron has managed to at once become urban and rural, public and private, quiet and loud. Much like those she's often associated with—Cat Power, Feist, Miranda—she treads this strange line between what is unexplainably uplifting and unimaginably melancholy.

The heartache croaking Doiron's voice will inevitably lead to comparisons as a female Tom Waits, but it doesn't sound like Doiron's going to be bothered by such a constraint; instead, she confidently flexes her musical muscles, alone with her guitar ("I Left Town") but also shows her miraculous ability as a bandleader ("You Looked So Alive") and defies any male songwriter in Canada to write music as delicate, challenging and vulnerable as this.

Wake Myself Up is a folk record, yes; but it won't conjure images of fence posts and sawdust upon every listen. This is acoustic music written for skyscrapers, ships, hot hours, and factories—this is powerful stuff—and thank god Julie Doiron has given us a good way to start the new year.

EAMON MCCGRATH



DIE MANNEQUIN
How To Kill EP
(How To Kill Music)
★★★★☆

AT FIRST, DIE MANNEQUIN'S EP, *HOW TO KILL*, comes across as one of those angst-ridden punk purges where screaming vocals and wailing guitars possess no purpose other than to satisfy Freud's pleasure principle. And for the most part, the heavy rock EP is just that: a four-track outlet for rage featuring a dirty, gritty surface to drag your thrashing mental instability on for fun.

However, upon listening further, it should be noted that Die Mannequin have scrapped up something a bit more intricate. Die Mannequin are still in that juvenile, high school mode of artistic expression, no doubt, but the Toronto-based rock trio does have to be applauded for having some guts. And by guts, I mean a perpetual drive towards ceaseless and relentless intensity. From the grungy, sloppy depths of "Autumn Cannibalist" to the pseudo-pop chorus of "Father-punk," Die Mannequin refuses to let down its guard or unclench its teeth. Of course, being a four-song release, *How To Kill* might not correctly gauge Die Mannequin's skinniness, but my guess is that with a full-length release, they'd have enough juice to provoke quite the coup.

AMANDA ASH



CONVERGE
No Heroes
(Epitaph)
★★★★☆

BOSTON'S CONVERGE IS ONE OF THE MOST cathartic and frenetic bands in recent history—and, perhaps, of all time. Unfairly criticized in some quarters as a misstep, Converge's *You Fail Me* (2004) marked an attempt at expanding their musical palette through the use of acoustic instruments, vocal techniques not reminiscent of animal torture, and Maricaine-esque spaghetti-western guitar.

Call follow-up *No Heroes* a return to form then, as the band is ferocious from the opening blast of "Heartache" onwards. While *No Heroes* somewhat serves as a summary of the band's 16 years together, it draws most heavily on their landmark 2001 album, *Jane Doe*. And it's not *No Heroes* that the removal of extreme guitarist Aaron Dalbec (following *Jane Doe*'s release) is finally made obvious—and to excellent result: the hooks are sharper and the attack of the band is more focused than ever. The album logs with "Grim Heart/Black Rose," a nine-minute-plus epic with rather limp crooning but, in the context of the whole, all is forgotten and forgiven. Chosen doesn't equal cacophony and precision shouldn't equal sterility. Converge walk these razor-fine lines with more skill than most.

JAMES STEWART



OF MONTREAL
Hissing Fauna, Are You the Destroyer?
(Polyvinyl)
★★★★☆

WITH TWISTED MULTI-LAYERED VOCALS that will either turn on or turn off completely, loops and drum machines to the point of exhaustion, a penchant for deranged pop freak-out harmonies (part-Brian Wilson, part-Gibb brothers in this case, cue "Heimdal's Curse"), Of Montreal oozes pharmaceutical sweat coated in Marston sand, like some foreign straight-from-outerspace entity jabbing at your ears with cotton-candy Q-Tips.

Hissing Fauna isn't a huge departure from their previous efforts (2004's masterful *Sadistic Panic in the Attic*, 2005's insanely addictive *Sunlandic Twins*) and familiar listeners will definitely get a kick out of their latest. *Fauna* updates their sound if only slightly, cross-jumping through a palette that now includes full-blown electro-disco boogies ("A Sentence of Sorts in Kongsvinger"), disturbingly ass-shaking alien R&B/lunk ("I've got my bright girl near me/She's so much taller/With the crisp endorsement from the CCAA's bloody patrol" from "Labyrinthian Pump"), and the ubiquitous rhotomic that has given them a cult following not ready to let go ("Suffer For Fashion," "She's A Rejector"). Get yourself the largest Slurpee you can find and sugar-tint the 11-minute "The Past Is A Grotesque Animal." I dare you.

FRANÇOIS MARCHAND



OMARION
21
(Epic)
★★★★☆

THIS ALBUM IS CALLED 21 BECAUSE OUR HERO has recently turned that very age. His album, however, can be dated right around 1995, when Blackstreet and Jodeci were chortling atop oaks and JT and Usher hadn't quite set a new stage for the classy crooning love cats of our times. Omarion owes them his life. A member of *You-Got-Serving* urban dance act B2K, he never lends new personality to the jittered loverman ("Oh baby baby no real") persona built by construction workers Marvin and Curtis, among others.

The obvious standout is the Timbaland-produced "Icebox," which hits a lot more like the ice-pick in the movie *Single White Female*: in bed and unexpecting. While heavily gapped trance synth and panned piano rolls, overlaid by vocodered Timbo on the hook, our plucky protagonist has trouble adapting to change. See, he has an icebox where his heart used to be now that his girl has made some vague shifts in her life. Imagine if we all started crooning about emptiness when our significant other changed the colour of their hair or started getting into books about elves. We'd all sound like assholes, right? Right.

ROLLEE PEMBERTON

Canadian alert

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Thursday: Entrance, Prayer of Death, Tea Poe.

Groaning, messy late-night psychedelic drone-blues pretty much all revolving in some way around the title's fixation with death and sex stuff, but touched with a bit of college kid angst—kind of like Echo and the Bunnymen channeling the spirit of a very morose Mike Bloomfield playing "East-West" Friday: Johnny Cash, Live from Austin, TX, New Year.

The industry keeps on a-turning for the deceased and defunct Cash, with yet more live recordings emerging from the vaults for late cash-in. This 1987 Austin City Limits per-

DAYS IN THE LIFE
TOM MURRAY

formance has Cash still in the wilderness, struggling through a contract with Mercury Records and still half a decade or so away from his fruitful collaborations with Rick Rubin. The set list is uninspiring, the performance decent enough—"Ring of Fire" and "Folsom Prison Blues" are obvious openers, more of a stop to long-time fans, "Sunday Morning Coming Down" and "Long Black Veil" sung as fresh as when he first laid eyes on the lyrics. Saturday: Army of Anyone, Army of Anyone, EW.

Two essential members of Stone Temple Pilots (Robert DeLeo) + one essential member of Filler (Richard Patrick) producer Bob Ezrin is the 21st Century all-rock equivalent to Damn Yankees. True, Sunday: John Waite, Downtown—Journey of a Heart, Rounder.

Let's get right to the question on everyone's mind—yeah, he does redo "Missing

Ramones" song, pulling in Alison Krauss for a duet, and yeah, it's nowhere near as fun as the overblown original. Otherwise it's pretty much your standard generic singer-songwriter fare, touched with just a smidge of contemporary roots colouring with his other hit ("When I See You Smile," with Broken English given a similarly pointless remake. Monday: The Ripides, Hang Out, Union Label Group.

Retro punk rock in sound and attitude—bare production, arrangements from the Ramones' songbook, pissed-off lyrics. "Fuck all the emo kids and fuck artschool hair/And fuck all the designer clothes that they wear/Fuck all the mall punks, fuck, I ain't done/Fuck you, fuck me, fuck everyone." ("I Wanna Riot") Tuesday: Yo Yo Ma, Appassionato, Sony/BMG.

A "best of" in all but name for the world-renowned cellist, culled from unreleased performances from the vault as well as his considerable backlist of albums. Stylistically and musically all over the map, but a nice sample of one of the "must-have" instrumentalists of the classical world, with duets (John

Williams on "Going to School" and Octavio Brunetti on Piazzola's "Soledad," trio (with Mark O'Connor and Edgar Meyer on "First Impression"), and accompanied by orchestras from Amsterdam to Chicago to Philadelphia.

Wednesday: Wayne Hancock, Tulsa, Bloodshot.

Hancock gets a lot of praise for being more "Hank" than even the descendants of Hank, and while that's a correct observation it's also ultimately one that leads to a dead end. Reactionary country music fans seem to demand a similarly reactionary attitude from the musicians they champion, and that's just plain bad news—we don't need corpses on stage, not at this juncture anyways, and Hancock most definitely isn't a corpse. He's a living, breathing, live-singing singer with a powerful western swing band, knocking out instantly classic originals like "I Don't Care Anymore" and "Lord Take My Pain" that are very much of the lineage but not self-consciously so, if you catch that very important distinction.

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Northern Bluegrass Circle Music Society presents the Spanglers Brothers, direct from Nova Scotia. Tickets \$10, \$20 for non-members, available at Market's, Southside Sound & Acoustic Music. **VOVO GAMES LIVE: EDMONTON SYMPHONY ORCHESTRA** — Jan 22-24, 7:30 pm. Jubilee Auditorium. A multimedia presentation combining exclusive video footage and music arrangements. soloists and interactive segments. Games featured include Space Invaders, Frogger, Mania, Zelda, Halo, Metal Gear Solid, Warcraft, Myth, Final Fantasy, Kingdom Hearts, and a special "arcade medley" — Pre-show feast with costume contest, gaming competitions, demos, and meet & greet with top game composers & designers. Tickets \$50-\$60 at TM.

OPEN STAGE THURSDAY

180° RESTAURANT & NIGHTCLUB 10730-107 Ave. 414-0233 — Every Thu Hip Hop & open
MACDONALD PUB 8307-99 St., 430-9200 — Open mid of 9 pm, everyone welcome.
BUSS LOUNGE St. Albert, 438-3826 — Open 8 pm - 11 pm
DUSTY'S PUB 6402-118 Ave., 474-5554 or 479-0997 — Jan session 9 pm, hosted by Brian Patch
18 & BAR 4003-106 St., 436-4403 — Open Stage 8:30 pm, hosted by The Poster Boys.
JUGS PUB 7450-82 Ave., 465-4046 — Open mid night
NAKED CYBER CAFE & ESPRESSO BAR 10354 Jasper Ave., 425-9730 — Open stage 8 pm, bring your own instruments, poetry, etc.
NORTH GLENORA COMMUNITY LEAGUE 12535-109A Ave. Jan sessions 7 pm, hosted by the Wild Rose Old Time Fiddle Association. Info: Roy @ 457-9417
THE BUND QUILL 10416-118 Ave., 479-7193 — Open stage hosted by Loren Burnstick, 9:30 pm close

FRIDAY

GOBBIE GOBBIE 12831 Fort — 8 pm - 1 am, hosted by Jay
WOODKRAFT HALL 13915-115 Ave. — Last Fri of the month, 7:30 pm, hosted by the Uptown Folk Club

SATURDAY

BLUES ON WHITE 10329-82 Ave., 439-5058 — Blues jam 3 - 8:30 pm
CHIMNEY'S 8218-144 Ave. 478-1770 — Open stage jams 3 - 7 pm
JASPER PLACE HOTEL 15303 Stony Plain Rd., 489-1906 — Open Stage, 3 - 6 pm
MORANGO'S TEE CAFE 10118-79 St., 421-3311 — 10 pm, hosted by Tommy. Info: www.morango-guestcafe.com
NEW WEST TAVERN 111 Ave. & 151 St. — Afternoon jam session at 3 pm
ROSE'S 10315-124 St., 482-1600 — Sat, hosted

by the Wonitha Thomas Band
THE DRUID 11600 Jasper Ave., 454-9928 — 2 pm - 8 pm, All ages open mic

SUNDAY

CARGO & JAMES TEA SHOPPE 10434-82 Ave. — Open Stage 7 - 10 pm hosted by Rhea March
JASPER PLACE HOTEL 15320 Stony Plain Rd., 480-6444 — Open Stage hosted by Bruce Fox, 3 - 7 pm
NEWCASTLE PUB & GRILL 6108-90 Ave., 490-1999 — Open Stage w/ Willie James & Crowlaid, 3 pm - 6 pm
NIKKI DIAMONDS 8130 Gateway Blvd., 439-8006 — Open Jam w/ Mike
O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766 — Open stage hosted by Joe Bird, 9 pm
WUNDERBAR 8120-101 St., 436-2286 — Open stage country/fanboi w/ Rob Jarvis

MONDAY

KINGSWAY LEGION 10425 Kingsway — 7 pm, Capital City Jammers
LI'S PUB 23 Akina Dr., St. Albert, 460-9100 — Mon Open stage w/ LI's house band
PLEASANTVIEW HALL 10860-57 Ave. — 7 pm, Acoustic/Instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddle Society. Info: Willy @ 474-5270
RICCIOTTO'S CAFE 10668-58 St. — 7 pm
SIDETRACK CAFE 10333-112 St., 421-1326 — Every Man 8:30 pm, featuring Ben Spencer, NC
THE DRUID SOUTH 2940 Calgary Trail, 465-6800 — Open stage w/ Chris Wytlers, 9 pm

TUESDAY

BUND PUB St. Albert, 418-6332 — Every Tue Moosehead open stage w/ Mark Amant, featured musicians the first Tue of each month
LEGENDS PUB 6104-172 St., 481-2786 — Open jam night
SECOND CLIP Churchill Square — 7:30 pm hosted by Ron Taylor
THE DRUID 11606 Jasper Ave., 454-9928 — Chris Wytlers hosts open stage at 9 pm
YARDIRO SUITE 10203-86 Ave., 432-0428 — Jam sessions 9 pm

WEDNESDAY

ATLANTIC TRAP & GILL 7704-104 St., 432-4611 — Open mic 8 pm, hosted by Duff
BUSS LOUNGE Grandin Plaza, St. Albert, 438-3826 — Acoustic jam 8 pm
CAFE BRIT 120 Mainland Ave., Spruce Grove — Every Wed, 7:30 pm. Hosted by Eric Miller
FIDDLER'S ROOST 8900-99 St. — 8 pm, Little Flower Open Stage w/ Brian Gregg, 32 cover, doors 7:30 pm. Info: www.littleflower.ca or 429-3624
PLEASANTVIEW HALL 10860-57 Ave. — Bluegrass jam session 7:30 pm hosted by the Northern Bluegrass Circle Music Society. Info: 434-5997
ROSSDALE COMMUNITY HALL 10125-96 Ave. — Little Flower open stage 8-11 pm, hosted by Brian Gregg. Info: 429-3624 or www.littleflower.ca
ROYAL CANADIAN BRANCH 10220-156 St. —

Open stage jam, 9 pm w/ The Dino Dominelli Hot Five
THE LOCKER ROOM 10209-100 Ave. — Open Stage for comedians & musicians
THE NEW TAPHOUSE 9020 McKinnay Ave., St. Albert, 458-0860 — Jam session 9 pm, hosted by Danny Hayd

KARAOKE

ALBERT'S 9308-34 Ave. — Tue, 9 pm, Prosound Productions
B-STREET BAR 11818-111 Ave., 414-0545 — Wed, Sun w/ Brad Scott
BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Pt Rd., 484-7751 — Thu-Sat, Karaoke w/ Ed & Tara
BUND PUB 32 St. Anne St., St. Albert 418-6332 — Karaoke Wed, Thu & Fri
BLUE QUILL 328 Saddleback Rd., 434-3124 — Fri & Sat
BO DIDDY'S PUB & GRILL 4274-137 Ave., 476-1919 or 377-0219 — Thu w/ Mr Entertainment
BO DIDDY'S PUB & GRILL SOUTH 23 Ave. & 66 St., Millwoods Centre — Thu, 9:30 pm w/ Mr Entertainment
BONDERLINE PUB 3226-82 St., 462-1888 — Thu-Sat, 9:30 pm - 1:30 am
BOSTON PIZZA BEVERLY 3303-118 Ave. — Sat, 9 pm - 1 am w/ Mr Entertainment
BOSTON PIZZA NAIT 10115 Princess Elizabeth Ave. — Wed, 9 pm w/ Mr Entertainment
BROTHERS PUB 101100 Granodale Blvd. Shird Park — Sun, 9:30 pm - 1:30 am
BUD'S LOUNGE Capilano Mall, 98 Ave. & 50 St. — Fri & Sat, 9 pm - 1:30 am w/ Mr Entertainment
BUD'S LOUNGE Landowbery 66 St. & 137 Ave. — Fri, 9 pm w/ Mr Entertainment
CASSELWOOD PUB 14620-50 St., 473-1010 — Wed, 9:30 pm - 1:30 am
CASCADEDOWNS PUB 16753-100 St. — Tue, 9 pm - 1 am, w/ Off-Kay Entertainment
CHATEAU ON THE HILL Beaumont — Fri, 9 pm w/ Mr Entertainment
CHICAGO JOE'S 9604-111 Ave. 479-4040 — Fri w/ Spoonz n' Toonz
CHIMMY'S 8318-144 Ave., 478-1770 — Thu & Fri, 9 pm w/ Wild Kenny
CHRISTOPHER'S PARTY PUB 37 Millbourne Rd. — Tue, 9 pm, w/ Sonia/Prosound Productions
CLAREVIEW PUB 104, 550 Clareview Rd., 414-1111 — Tue, 10 pm - 2 am w/ Mr Entertainment
CLIFF'S PUB & PANTRY 8214-175 St., 487-8887 — Sat & Sun w/ Spoonz & Toonz
CROWN & ANCHOR 15277-113 St. — Thu, 9 pm w/ Shaun Donalson
DON'S LOUNGE 15203 Stony Plain Rd., 486-1100 — Wed, Fri, 9:30 - 1:30 am
DOYLE'S PUB 2619-151 Ave., 473-1961 — Fri & Sat, 9:30 pm
ECCO PUB 9605-66 Ave. — Mon, 9 pm w/ Sonia/Prosound Productions
FOX PUB 10125-109 St. 990-0680 — Tue, 9 pm Drink specials all night
FRANCO'S 14059 Victoria Tr., 478-4636 — Thu Sat, Debra Fox's Karaoke 9 pm
FRANKLIN'S PARK LOUNGE 2016 Sherwood Rd. Shird Park — Sat, 10 pm - 2 am
FUNKY BUDDHA 10341-82 Ave. — Sun, 9:30 pm, w/ Mr Entertainment

GAS PUMP 10166-114 St. 488-4841 — Tue & Wed, 9 pm - 2 am w/ Gord's Live Jukebox
H2O SPORTS BAR & LOUNGE 10044-82 Ave. 433-5794 — Tue, Thu, Sat & Sun
HAWKEYE'S TOO 10044-102 St. 101-2324 — Fri, 8 pm - 12 am, w/ Deb Thulin - Hot Karaoke Prod
HILLVIEW PUB 311 Woodlake Rd. W. Millwoods 462-0468 — Fri, 9 pm - 1 am w/ Mr Entertainment
HOLIDAY INN 4520-76 Ave. — Thu, 8:30 pm w/ Prosound Productions
HORSHUI LOUNGE 137 Ave. & 58 St. — Mon-Sat, 10 pm w/ Mr Entertainment
INGLEWOOD PUB 12402-118 Ave., 451-1390 — Thu - Sat, 9:30 pm - 2 am w/ Mr Entertainment
JUGS PUB 7450-82 Ave., 465-4046 — Sat, 9 pm
KELLY'S 11540 Jasper Ave., 451-8825 — Sun & Wed
KINGSKNIGHT PUB 9221-34 Ave., 433-2599 — Thu, 8:30 pm
KINGS PUB 11860-145 Ave. — Tue, Thu Sat w/ Mr Entertainment
KNIGHTS PUB SOUTH 1919-105 St., 461-0587 — Fri & Sat, 10 pm - 2 am w/ Gord's Live Jukebox
KOSMOS 5011-50 Ave. Leduc, 996-3122 — Wed & Sat, 9 pm - 1 am w/ Mr Entertainment
L.B.S PUB 23 Akina Dr., St. Albert, 460-9100 — Tue w/ the Karaokeans & Thu w/ Hot Tunes 9:30 pm - 1 am
LA PERLE BAR & GRILL 9746-182 St. 930-1123 — Wed, Spoonz n' Toonz
LE GLOBE 149 St. & Stony Plain Rd., 489-1022 — Mon - Thu & Sat, 9 pm
LEGENDS PUB #103, 6104-172 St., 481-2786 — Wed, 9 pm
LOCKER ROOM 10209-100 Ave., 428-6442 — Mon & Fri
MAZARAD 10725-104 Ave. — Fri, 5 pm, w/ Chris Irie 429-4940
METRO BILLIARDS 10250-106 St., 990-0704 — Tue, 10 pm - 2 am w/ Lounge Lizard Ent
MICHAEL'S 11730 Jasper Ave., 482-4767 — Mon, w/ Mr Entertainment
MILTON'S CAFE & BAR 10235-124 St., 451-8188 — Fri, Sat, Starts at 4 pm
MOJO'S Fort Sask Best Western Hotel 10115-88 Ave. Fri, 9:30 pm w/ Sonia/Prosound Productions
MONA LISA PUB 9606-1180 Ave., 477-7752 — Every Wed, 9 pm - 1 am, hosted by Cathy, Sat w/ Jason
MUGEN 2 PUB 6655-178 St. — Wed & Sat
NEWCASTLE PUB & GRILL 6108-90 Ave., 490-1999 — Thu, 9 pm, w/ Devon Loney & Brittony
NIKKI DIAMONDS 8130 Gateway Blvd. — Mon, 9 pm - 1 am w/ Gord from Stone Rock Entertainment
O'CONNORS IRISH PUB 9013-88 Ave., 469-8165 — Thu, 9 pm - 1 am
ON THE ROCKS 11740 Jasper Ave., 482-4767 — Mon, 9:30 pm, Drink the Bar Dry Karaoke w/ Scott Parsons & Mr Entertainment
ORLANDO'S 125163-121 St., 457-1195 — Every Wed, Thu & Sun, 9:30 pm
ORLANDO'S II 13509-127 St., 451-7799 — Tue & Wed, 9 pm - 1:30 am w/ Mr Entertainment
ORLANDO'S III 6104-104 St. — Mon, 9 pm - 1 am, w/ Off-Kay Entertainment
OUTLAWS BAR & GRILL 11948-127 Ave. 451-5100 — Sun, 8 pm - midnight, Wed 9 pm - 1 am, hosted by Kimmy from Norm Symington's

Musical Provisions
OVERLAND LOUNGE 12960 St. Albert Tr. — Fri 9 pm - 1 am Sat 9 pm - 1 am w/ Off-Kay
PARKLAND PUB 30-53222 RR 272, Spruce Grove 960-6871 — Every Sat, 9 pm - 1 am, starting Sep 17, Karaoke contest. 1st prize \$400
PEPPER'S 320 Westlake Centre 113 Ave. & 135 St., 451-8022 — Thu, 9:30 pm - 1:30 pm w/ Gord from Stone Rock Entertainment
PLAYBACK PUB 594 Hargrave Ave. 473-2309 — Thu 9 pm hosted by Cathy, cash prizes
RATTLESPAKE SALOON 9261-34 Ave., 438-6878 — Tue, Thu, Sat, Karaoke contest, 9 pm w/ Mr Entertainment
ROSARIO'S PUB & KARAOKE CENTRE 11715 108 Ave., 447-4727 — 7 days a week, 9 pm
ROSE MOVI, PIZZA 10111-17 St., 482-5152 or 482-2589 — Wed & Sat
ROSIE'S BAR & GRILL 10315-124 St., 482-1600 — Wed, Sat, 9:30 pm hosted by Ron Burgess
ROSIE'S BAR & GRILL 10475-90 Ave., 439-7211 — Thu - Sat, 9 pm - 1:30 am
ROSIE'S BAR 63 Ave. & 99 St. — Thu - Sat, 9 pm w/ Off-Kay
ROSIE'S LOUNGE 10040-101 St., 423-3499 — Mon, 9 pm, Trish & I Sat, 9 pm Karaoke
SAK'S ON 51 ST 10525-51 Ave. — Fri & Sat
SANDS HOTEL 12340 Ft. Rd. — Fri w/ Mr Entertainment
SCHOLARS 10013-1113-87 Ave. — Sun & Sat, 9 pm w/ Mr Entertainment
SHERLOCK HODGINS Bourbon Street WEM — Sun 9 pm - 1 am w/ Mr Entertainment
SILVER BULLET 4703-97 St., 437-6203 — Every Tue, Karaoke contest
SILVER MARTINI 10668-156 St., 484-9753 — Thu & Sat, 9 pm w/ Prosound Productions
SMITTY'S Northgate Mall, South side entrance — Sat 9 pm 478-7731
SMITTY'S WESTMOUNT Great Rd. & 111 Ave. — Thu, 9:30 pm - 1 am
SMOKIN' JOES ROADHOUSE 615 Hargrave Rd. 476-6122 — Wed w/ Radley Kenny
SPOKES RESTAURANT & LOUNGE 99 St. & 32 Ave. 430-3663 — Fri & Sat w/ T.C. Entertainment
SPORTSMANS LOUNGE 145 8107-50 St. — Thu 9 pm - 1 am w/ Mr Entertainment
SPORTSWORLD INLINE & ROLLER SKATING DISCO 12370-104 St., 482-3336 — Tue, Fri & Sat 7 pm - 12 am Sat 8 pm - 1 am - 5 pm
STRATHPIN PUB 9514-87 St., 465-5478 — Wed & Fri
THE DRUID 11605 Jasper Ave. — Wed, 9:30 pm w/ Mr Entertainment
THE DRUID SOUTH 2945 Calgary Trail South — Wed, 9 pm w/ Mr Entertainment
THE PRAT 10320-102 Ave. 428-3733 — Every Tue, 9 pm w/ Peter from Mr Entertainment
THE NEST NAIT Main Campus — Every Wed, 4:30 pm - 8 pm
THE NEW TAPHOUSE 9020 McKinnay Ave., St. Albert, 458-0860 — Tue, 9 pm w/ Peter from Mr Entertainment
THORSHY HOTEL Thorshy, AB — Sat 9:30 pm - 1 am
THYME TO DINE 15505-118 Ave. — Fri & Sat 9 pm - 1 am
TOYOTA LOUNGE 5224-86 St. — Fri & Sat, 9 pm - 1 am w/ Big Time Entertainment
WINSTON'S PUB 9016-132 Ave. — Wed Fri & Sat, 9 pm w/ Mr Entertainment
WOODY'S 11758 Jasper Ave. (Bixington), 488-6636 — Sat & Mon w/ Tizzy, Sun & Tue w/ Patrich
X-WRECKS 10143-50 St. — Wed 7:30 pm - 11:30 pm w/ Sonia/Prosound

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group: theatre. Info: www.lalitude53.org
LITTLE CHURCH GALLERY 455 King St. Spruce Grove - Info: 962-0664
LOTT GALLERY At Chateau Arts Centre, 590 Broadview Ave., 443-4443 — Every Tuesday. New artist featured in Jan. Audrey Josephson, Neil Horvath, Deanna Corrigan, Margaret Klopstein, Linda McEachern, Lorna Kemp & Dorene Schaefer. Artist-run gallery through the Southside Arts Open. Saturdays 10 am - 4 pm
MACMILLAN GALLERY 8440-112 St., 407-7152 — Hours: Mon - Fri, 10 am - 8 pm; Sat, 10 am - 8 pm; Sun, 11 am - 5 pm
MACMILLAN POTTERY & SCULPTURE Studio 37, 51047, Rm 214, Sherwood Park, 662-6160 — Original sculptures by Heidi Doll. Info: www.lalitude53.org
MODERN ARTS GALLERY & GIFT Downtown Inn the same building as Grail's Grill, 511-1111 — 9102 — Carrying works by painters Graham Park, Ian Sheldon, George Graham, Lorraine Oberg, sculptures by Roy Macdonald, Dwayne Carbell, and Fred Oberg; Maggie Wall, Jewellery, Anne Kurek, Kirok Gold, Magador, Sealed with a Kiss 10% off. Open edition framed prints 20% off. 10 am - 5 pm, 10 am - 5 pm
MULTICULTURAL PUBLIC ART GALLERY 5411-51 St., 511-1111 — Unit 14 "Thinking Outside the Box" ceramics exhibiting Dinning Room Gallery; paintings by Lorraine Brodey. Hours: Daily, 10 am - 4 pm, Sun 10 am - 6:30 pm. Info: 432-7777
MUSE HERITAGE MUSEUM 5 St. Anne St., 432-1528 — Hours: Mon - Sat, 10 am - 5 pm; Sun, 11 am - 5 pm. Admission: Suggested: \$2. Info: 432-1528
MUSIART CONSERVATORY 9626-96A St. — Info: 495-8787
MAKER DOZERS CAFÉ 10354 Jasper Ave. — Info: 432-1528
MAHAGANY CENTRE 9202-1111 Ave., 474-7611 — Unit Feb 2, Big Enough Dreams, anthology of Edmonton artists and authors practicing with developmental disabilities, exhibited with photography by Yvonne Delavigne Jan 18, 4 pm, film screening. Hours: Mon - Fri, 10 am - 2:30 pm; Sat & Sun 6 pm - 8 pm. Info: www.mahaganycentre.ca
METROPOLITAN GALLERY 9722-102 St., 439-4943 — Hours: Mon & Sun, 12 - 5 pm
PETER ROBERTSON GALLERY 10183-112 St., 432-1528 — Hours: Tue - Sat, 10 am - 5:30 pm, Thu 10 am - 8 pm
WILEY THIS 959 Ordan Rd., Sherwood Park on Wyle Rd. — Info: 477-3038
PROFILES PUBLIC ART GALLERY 19 Perron St., St. Albert, 460-4310 — Unit Mar 2 Chaos Theory, mixed media works by John Neethling, Joanne Schuchel & Clint Wylie. Opening reception Jan 11, 7 pm
PROVINCIAL ARCHIVES OF ALBERTA 8555 Royal Rd., 427-1750 — Unit Jan 25 A Joyful Home, solving 100 people, places and organizations that have defined Jewish life in southern Alberta since 1889. Hours: Tue - Sat 9 am - 4:30 pm, Sun 9 am - 9 pm
RED DOLL ALLED ARTS COUNCIL GALLERY 4930 49th St., 432-4341 — Hours: Tue - Sat, 10 am - 5 pm
RED STRAP MARKET 10205-97 St., 497-2211 — Hours: Tue - Sun, 11 am - 5 pm
ROWLES & COMPANY 10130-103 St., 426-4035 — Featuring over 100 Western Canadian artists — acrylic watercolor, painting, bronze, wax, glass, metal, mosaic on leather carving & sculpture. Website: rowles.ca by Kathryn Sherman. Socia Place. water colours & acrylics by Frances Alley, artist. St. Albert. Info: 432-4035
ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 — Unit Jan 18 All Time King's Timeless Beauty of Platinum Photography
RUTHERFORD SOUTH LIBRARY U of A Campus — Hours: Mon - Fri, 12 pm - 4:30 pm
ROCKWELL GALLERY 10137-104 St., 423-4484 — Hours: Tue - Sat, 10 am - 5 pm
SCOTT GALLERY 10411-124 St., 488-3619 — Unit Feb 6 Winter group show featuring works by Ingrida artist Cynthia Gardiner, abstract work by Harold Feist, intimate sculpture by David Mitchell & ceramics by Anne Headley. Hours: Tue - Sat 10 am - 5 pm. Info: www.scottgallery.com
SKENES STUDIO GALLERY 9th Floor CH Tower, 423-4035 — Info: www.kungstungary.com
SUFFRAGE POSTER STUDIO 9844-88 Ave., 439-7226 — Info: www.suffragistposters.com
SYNCHRONICITY GALLERY 9860-90 Ave., 433-0388 — New art by Rhonda Harder-Epp, watercolor by Frances Alley, artist. St. Albert. Info: 432-4035
SYNCHRONICITY GALLERY 9860-90 Ave., 433-0388 — New art by Rhonda Harder-Epp, watercolor by Frances Alley, artist. St. Albert. Info: 432-4035
STANLEY A. MILLER LIBRARY GALLERY St. Vincent Churchill Square, 496-7063
ST. ALBERT'S GUILD St. Albert Place, #5 St. Albert, 432-1528
STRAITHCOUNTEY MUSEUM & ARCHIVES 913 Ave. St., Sherwood Park 476-8189 — Hours: Mon-Fri 10 am - 4 pm, Info: www.strath-

concomity-museum.ca
STUDIO GALLERY 111 Perron St., St. Albert, 460-5993 — Unit Jan 27 Pathways Underfoot, sculptures by Andrew Anderson. Hours: Tue - Sat, 10 am - 5 pm, Sun 10 am - 4 pm, by appointment: 460-5990
TEIUS HOUSE OF SCIENCE (aka Edmonton's Space & Science Centre) 1121-1142 St., 451-3344 — Permanent Exhibit: The Body Fantastic, Mystery Avenue, The Green's House, Space Place, Discoveryland & DinoLand in the Explorer Gallery Synchro Science Stage Science Displays: Cytogenetics, Electricity, What Puts the Fire in Soda Pop! Info: 451-3344, www.edcmuseum.ca
TIFFANY'S DECOR 10135-82 Ave., 434-2414 — Fast, French art by Razzi, elite art tables, custom neon art by Richard Anderson, & vintage neon. Hours: Tue - Sat, 12 pm - 5 pm
TRANSALTA BARN 10330 84 Ave. — Hours: 11 am - 8 pm
TU GALLERY 10718-124 St. — Info: 452-9662 or www.tu-gallery.ca
URBAN ROOTS 10143-82 Ave. — By appointment only. Info: 438-7978
VAAGA GALLERY Visual Arts Alberta Association 3017, 10215-112 St., 421-1731 — Unit Feb 17, Patterns, works by Ansgard Thompson & Doreen Mann
VISION IMAGES GALLERY 14224-Story Plain Road, 431-0166
WEST END GALLERY 12308 Jasper Ave. — Info: 488-4892
WILLOWDALE GALLERY 5410-50 St., Willowdale, 325-3904 — Features an eclectic collection of unique original works in metal, wood & clay. Info: 325-3904
WORKS GALLERY 10155 Jasper Ave., Main Floor — Info: 425-2122 or www.theworks.ab.ca
ZIEGLER HUGHES GALLERY 10155 Jasper Ave., Main Floor — Info: 425-2122 or www.theworks.ab.ca
ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175 — Edmonton bus pilot display in WWII-era double-wing, double-long hangar. Hours: Daily, 10 am - 4 pm
CITY OF EDMONTON ARCHIVES 10440-108 Ave., 496-8710 — More than 50,000 catalogued photographs and slides from the 1880s to the present. Two display galleries. Free admission. Hours: Weekdays, 8:30 am - 4 pm
JOHN WALTER MUSEUM 10661-914 Ave., 496-8787 — Admission is free, donations gladly accepted. Info: www.edmonton.ca/johnwalter
LOYAL EDMONTON REGIMENT MILITARY MUSEUM 118, Prince of Wales Armouries Heritage Centre, 10440-108 Ave. — Current exhibition: The Battle of Ortona, Dec 1943. Displaying artifacts, photographs, documents, and texts on one of Canada's most important battles of World War II. Hours: Weekdays, 10 am - 4 pm
MUSE HERITAGE MUSEUM 5 St. Anne St., St. Albert, 432-1528 — Hours: Mon - Sat, 10 am - 5 pm; Sun, 11 am - 5 pm. Admission: Suggested donation of \$2. Info and registration: 432-1528
ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 — Permanent Exhibitions: Wild Alberta explores Alberta's natural habitat. The Synchro Gallery of Aboriginal Culture traces the extraordinary history of Alberta's Aboriginal people from the end of the Ice Age to the present day. The Natural History Gallery explores some of the extraordinary changes the Alberta region has experienced, and how these changes were written in the rocks. Info: 453-9100. Hours: Mon - Sun, 9 am - 5 pm. Ticket prices & Info: www.RoyalAlbertaMuseum.ca
TELEPHONE MUSEUM Prince of Wales Armouries Heritage Centre 10440-108 Ave., 433-1010 — Hours: Tue - Fri, 10 am - 3 pm. Admission by donation.
MEETINGS
ADHD SUPPORT Glenora Hospital, 10230-111 Ave. — Every first & third Tue, ADA/CHADD. hosts an adult support meeting for attention disorders. Info: 460-5212
ALBERTA ENTREPRENEURS ASSOCIATION The Faculty Club, 11435 Sask Dr. — Every third Tue, 5:30 pm - 7 pm. Pre-register at www.see.ab.ca
BUSINESS & BEYOND TOASTMASTERS CLUB A, BUS 89 — Every Mon, 6:30 pm. Practice and enhance your communication, leadership & public speaking. Info: 492-0910 or www.see.ab.ca
CHAMBER TOASTMASTERS CLUB — Every Thu, 6 pm. Visit and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and leader. Info: 453-9206
CHRISTOPHER LEADERSHIP SOCIETY — Non-profit organization that offers effective public speaking courses. Deal with nervousness, develop effective speaking skills, and explore leadership potential. Info: 468-6498

CORNERSTONE COUNSELLING CENTRE — OASIS for Offending Anonymous and Safe Information Support, is a group program for people who live with someone, or on case friends with someone who suffers from severe depression or mental illness. Info: www.cornerstonecounseling.com
CRANKPOTS Cranston ceramic studio, 10702-82 Ave. — Free "Happy Hour" painting workshops. Mon - Thu, 10 am - 2 pm. Info: 414-1055
CSS WORKSHOPS Catholic Social Services offices — Call 420-6081 for info & registration
THE EDMONTON NATURE CLUB — Monthly meet info at the Royal Glenora Club. Tue - Wed, 7:30 pm. Next session Jan 19, 7:30 pm. Guest speaker Dr. Grant Gilchrist, Avian population biologist, will discuss "The Search for the Ivory Gull's Nest" and "Newsworld Endangered Species." Info: elc.fairview.ca or www.royalglenoracub.ca
ENTREPRENEURS' FORUM TOASTMASTERS CLUB — Meets Mondays (Tuesdays after long week ends), 12 noon at the Royal Glenora Club. Try us out - delicious buffet lunch, supportive and fun-filled environment, learning communication and leadership skills. Info: 922-3835
ENTREPRENEURS' TOASTMASTERS 11113-113 St. — First & Third Tue of each month. 1:30 pm. Become an effective and successful speaker. Info: 405-6408
EQUITABLE CHILD MAINTENANCE & ACCESS SOCIETY See Family Law Society, 11113-111 Ave. — Every second Mon, 7 pm. Info: www.ecmas.org
FASTPULSE SPEED DATING — Canada's most stylish speed dating & singles event series. Invitation only. Meet like place and time every week. To attend an event, register online at: www.fastpulse.ca
FAYA ORATORIAN 9722-102 St., 429-1671 — Hours: Mon - Fri, 7:10 pm. Meet Night Club screenwriters, directors & actors work a scene for camera. Call 429-1671 or visit FAYA.ca
HIP MAMAS MEET-UP GROUP — A group of young mothers and their babies meet several times a week for activities and attend events together. Free to join, plenty of friends to be made. Info: hipmamasmeetup.com/151/
IMMIGRANT CAMERAS TOASTMASTERS 2nd & 8th. Thursday the 8th, 8 pm. Allendale School 6415 — 106 St. Informative, entertaining presentations, speakers, workshops, outings, monthly and year-end competitions. Photographic enthusiasts of all levels welcome. Visitors may attend 2x before joining. Membership: individual \$40, Family (2x at same address) \$50, full-time students \$20. For further info see: www.immigrantcameras.ca or call Sheila 469-9776
JUBILEE TOASTMASTERS CLUB — Every Tue, 7 pm. ABC Country Restaurant, 12707-140 Ave. Gain confidence & hone your communication skills one-on-one or with groups. Info: info.jubileeclub.ca
LADIES COFFEE NIGHT — Every Wed, 7 pm. Dairy Queen, Westmount Village. Meeting to spot oppression & raise awareness of women's rights. Info: 637-6413
NORTHWOOD TOASTMASTERS CLUB 11150-82 St. — Every Thu, 7 pm. Improve public speaking & communication skills. Info: 424-2707 or www.northwoodtoastmasters.org
OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chapter of Commission, #600, 10123-99 St. — Every Fri, 6:45 - 8:30 am. Develop new business relationships and meet key people. Terry Scheris, Admission for everyone welcome. Info: 426-4620
OXFAM CANADA University of Alberta, Tary 4-10 — Every second Wed of the month, 6:30 pm. Human rights based group that works on social justice issues through education & advocacy. Info: info.oxfam.ca
PARAGON TOASTMASTERS CLUB Downtown — Every Thu, noon - 1 pm. Improve your listening, thinking & speaking skills. Info: 427-0552 or 905-6803
POWERSEAKERS TOASTMASTERS CLUB — Every Wed, 7 pm. MacEwan Centre for the Arts, 10045-156 St. Rm 437. Develop effective public speaking & communication skills in a fun, dynamic & supportive environment. Info: 483-1112
PURSUERS TOASTMASTERS CLUB — Every Wed, 7 pm. Best Western - Cedar Park Inn, Calgary Trail & 51 Ave. Become more confident speaking to groups & individuals through our proven program. Info: www.pursuers.org
SCREENWRITERS CIRCLE Fave Site — First Tue of every month, 7:30 pm. Established & budding screenwriters discuss craft & share work-in-progress. Info: 426-1671 or visit FAYA.ca
SUPPORT GROUP FOR THOSE LYING WITH THE MENTALLY ILL — Cornerstone Counselling Centre, 11111 Jasper Ave., 482-6215. First & third Wed of each month, 7 pm.
THE OUTSIDERS SUPPORT GROUP — Every Wed, 7:30 pm. A support group for families and friends of loved ones who are incarcerated or on parole. Providing emotional support, info and a place to share. Info: 471-1122
TOASTMASTERS CLUB 7103-105 St. — Every Tue, 7 pm. Speaking & leadership training. Info: 454-1915
UPWARD BOUND TOASTMASTERS Rm 601, Norquest College, 10215-18 St. — Every Wed, 7 pm. Improve your public speaking skills. Info: 477-2615 or www.see.ab.ca

WEST END TOASTMASTERS CLUB "COMMUNICATION AND LEADERSHIP" 10451-170 St., Rear Entrance, Main Floor Boardroom — Every Tue, 7 - 9 pm. Communication involves listening skills, giving appropriate feedback and public speaking. Join the friendly environment of personal progress and mutual support during two-hour weekly meetings. Info: 459-5424
YOUNG ADULTS MULTIPLE SCLEROSIS SUPPORT GROUP Kroc Memorial United Church 8307-109 St. — Every third Thu of the month the Edmonton Chapter of the MS Society is offering a support group for people in their 20s and 30s with MS and their family & friends. Info: 471-3034
MADELINE SANAM FOUNDATION Facilitate Saint Jean, 8406-91 St. Room 3-18 — Every third & fourth Sat of the month, 9 am - 5 pm. An organization for the emancipation and autonomy of African women through programs on economic community and community health. Offers training on HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages. Admission free for members, membership: \$10. Call 490-7332 to register
PEACE AMBASSADORS INITIATIVE — Every Mon 5 pm - 7 pm, Education North 4-104, U of A Campus. A youth group that promotes anti-war, peace & world workshops. Info: 426-4644 or www.no-war.org
SIEIRA CLUB OF CANADA — Prairie Chapter works with, and is always seeking, ecologically and socially conscious individuals to build a strong grassroots movement in the Prairies. Info: www.sieiraclub.ca/prairie
NOVA OCEAN FOR PEACE — Meets on the last Fri of every month, 3 pm. Boyle McCoolley Health Centre 2nd Fl. Boardroom, 10628-99 St. Info: 922-5566
UNIVERSITY COUNSELLING AGAINST WAR & RACISM Humanities Centre, Rm 1-7, U of A Campus — Every Thu, 4:30 - 6 pm. A public interest group working in education & organizing invites concerned public to attend colloquium meetings.
VOA DINEK'S CLUB — Jan 26, 7 pm. Society of Health Cafe 11010-51 Ave. Four course vegetarian w/ coffee or chai for \$15 per person. Please RSVP by Jan 24 to events@voa.ca or call Dinek at 463-3634
WOMEN IN BLACK Saskatchewan's Women's March 83 Ave & 163 St. — First & third Sat of every month, 10 - 11 am. An international women's peace and anti-racism group formed by Jewish & Arab women in 1988 opposes violence in all its forms. Women, men and children invited to attend a silent vigil. Info: 455-7051
HEALTH & WELLNESS
CANADIAN NATIVE FRIENDSHIP CENTRE — 11205-101 St., 479-9997 Offers a range of services for members of the Native community including a free community lunch every Friday at noon, employment & Public Health information
an ADVANCE SCREENING PASS FOR TWO
SEE COLUMBIA PICTURES
INSPIRE YOUR CATCH AND RELEASE
WEDNESDAY, JANUARY 24TH @ 7:30PM
CINEPLEX SOUTH EDMONTON COMMON
 To ENTER, email win@see.greatwest.ca by 5 pm, January 21st with your name, phone number. Approximately value of a double pass is \$25. Complete rules available by visiting SEE Magazine's website. *Limit one pass per person. Limited passes are available. No purchase necessary.*
IN THEATRES JANUARY 26TH, 2007

January 18 - January 24, 2007 • Edmonton 33

RED MEAT

nourishing nectar nubbins

from the secret files of
MAX CANNON

Glad you enjoyed them, Karen. Personally, I don't understand why they call them "sanitizing deodorant cakes" just can't imagine that they taste anything like cake.

ate you Milkman Dan

Hey Milkman Dan My mommy told me I had to thank you for those little snack cakes you brought by yesterday

Really? How'd you like them?

I don't know. They tasted kind of weird, but I guess they were okay

counseling referrals & one-on-one support, AADAC & Legal Aid referrals, and low cost or free beds, housing & clothing referrals. Mon Box 640 5 pm, Housing Clinic 6 pm, Boxing 7 pm Tue Boxing 5 pm, Volleyball 6 pm, sewing Circle 6 pm Wed Bookwork Class 6 pm, CNF Powerwork 6 pm Thu Hip Hop class 5 pm, Crea class 6 pm, boxing 7 pm Fri Elders & Residency Day, Safe Using & Harm Reduction (last Fri of every month) 11 am, Tobacco Reduction 1 pm Drop-in Night 6 pm

CLUB 11411 Lufkin, 10544 82 Ave. — Fun & innovative weekly activities to get you moving Visit www.lufkin.com or email: whyte_community@lufkin.com to reg

CSS WORKSHOPS Catholic Social Services offers info: 420-5281

FAMILY CONSTITUTION — Every 2nd & 4th Wed, 7 pm, 10431-37 Ave. Feel burned by life family, feelings, or work? When will you live your own life? Find the best place for YOU. Info 967 7162 or www.constitutionscanada.ca

GENTE YOGA Roda Yoga Centre 9946-87 Ave. — Weekly classes in small group settings and Sunday Satsang (by donation). Enquire about schedule and fees. Info: 432-3363 or www.roda.org

HEALTH & WELLNESS WORKSHOP — Jan 27, 9 am - 4:30 pm, Everdale Community Hall 2127-100 Ave. A practical workshop to help you cope with, manage & break free of your fears. Free \$87, includes workbook & additional resources. To register call 454-7977 or email heal@everdalecommunity.ca

HY NETWORK OF EDMONTON SOCIETY 300 11456 Jasper Ave 488-5742 — Hours: Mon Wed 10-12, 9 am - 5 pm, Tue, 9 am - 7 pm & Fri 10-12

LIFESTYLE MATTERS: DIET & STRESS MANAGER — Every Tue, Jan 15 - Feb 5, 7:30 pm 303 Church Rd Spruce Grove Control stress, lose unwanted pounds, sleep better, reduce health risks. Registration fee, \$93 7335 or 963 8171

LIVING POSITIVE Suite 404, 10404-126 St

Every Tue, 7 pm - 9 pm, A confidential space where POC people can discuss & share common issues of concern. A peer-driven, AIDS service organization, providing direct support to people living with HIV/AIDS. Info: 488-5748

LOTUS SQU GYM YOGA STUDIO 10518 82 Ave. — Multicultural yoga studio offering drop-in & registered classes in hatha, vinyasa flow, family yoga, pre-natal, post-natal, mommy & me, partner workshops, and belly dancing. All levels welcome. Info: For schedules and pricing, visit www.lotusyogastudio.com or call 434-9642 or email info@lotusyogastudio.com

MADELINE SANJAN FOUNDATION Faculte Saint-Jean, 8404-91 St, Room 3-118. — Every third & fourth Sat of the month, 9 am - 5 pm. An organization for the emancipation and autonomy of African women through programs on economy, community radio and community health. Offers training on HIV/AIDS prevention, treatment and harm reduction in French, English and other African languages. Admission free for members, membership \$10. Call 490-7332 to register

MASSAGE THERAPY — Every Thu, until Feb, Call Massage Therapy studios holding open public clinics. Reduction massage \$20/hour info, call 463-7900

OPEN YOUR MIND! 1403-101 St — Gaden Samten Ling Tibetan Buddhist Meditation Society. Tibetan and Buddhist teachings by our resident teacher, Tibetan Buddhist monk, Kushok Lobsang Chomchoe. Beginners Tue, 7 pm. Intermediate Wed, 7 pm. Advanced practice Sat, 11-11. Info: 479-0014 or www.gaden-samteng.org

RAJA YOGA MEDITATION — #208, 10312-105 St In association with the Brahma Kumaris World Spiritual Organization. For info on introductory classes or events go to www.bkworld.org or call 425-1050

REIKI 1ST DEGREE — Jan 28-28 Traditional Usui Reiki or self-teaching, to help other people, plants or animals \$150 investment. Call Body Connection Therapy, 633-6623 or email janelle@bcshow.ca

SERVICES FOR THE ELDERLY Stratford Place

Signers Centre, 10831 University Ave. — 2nd & 4th Tue of every month, Dr. Joyce Krywosky offers personal counselling, Call 453-5807 to arrange consultations or appointments. Every 2nd Wed Dr. Krywosky facilitates on Organization for Caregivers Support Group, 10 am - 11:30 am

TRANQUILITY MEDITATION 10502-70 Ave. — Every Wed, 7 pm. Meditation w/ Tibetan traditional female lama An Kunsang. Info: 633-6157

YOUNG ADULTS MULTIPLE SCLEROSIS SUPPORT GROUP Knox Metropolitan United Church, 8307-109 St. — Every third Thu of the month the Edmonton Chapter of the MS Society is offering a support group for people in their 20s and 30s who have MS and their family & friends. Info: 471-3034

READINGS & LECTURES

10 DAYS OF MADNESS... PLAYWRIGHT FESTIVAL — Until Jan 31, various locations, U of A Writing & Old Shafers. Let the insanity begin! Ten days of play workshops, presentations & readings, featuring a 24-hour playwrighting competition. Info: 492-4215 or go to www.book-store.vancouver.ca

BLUEBIRD NORTH-WHERE WRITERS SING & TELL — Jan 9, 8 pm. Translators Arts, 1033-84 Ave. Blue Pudding hosts an evening with Barney Bennett, Melanie Doane, Jeremy Fisher & Jenny Whitfield. Sponsored by the Songwriters' Association of Canada. Ticket \$18 or Tel. Acoustic Music, or Myrna's, \$22 at the door. Info: www.songwriters.ca

CORONA ART & POETRY NIGHT — Jan 20, 7 pm, Corona Coffee Store, 108 9 & Jasper Ave. An evening of art sharing & poetry readings, open stage style, everyone welcome to attend & share their art, poetry, dance and music. Free admission

Info: 448-1051 or eham@lbf.com
JACK LAYTON: KISSING CROCKS OF TUNITION & HOUSES — Jan 19, 4:30 pm, Alumni room, SU building, U of A Campus Library, leader of the federal NDP party, will discuss the rising costs of tuition and housing in Alberta and across the country, and the effects on students and working Canadians. Q & A session to follow. Info: www.ndpc.ca/events

KATHERINE BARBER: SIX THINGS YOU NEVER KNEW HAD SOMETHING TO DO WITH PG&S — Jan 23, 7 pm, Centennial Room, Stanley A. Milner Library, Sir Winston Churchill Square Canada's Ward Lady, and editor in chief of the Canadian Oxford English Dictionary, gives a riveting history of the English language - a treat for all word lovers. Presented by the Writers' Guild of Alberta and EPF. Free. Info: 422-8174

LUNCH BY THE BOOKS — Stanley A. Milner Library, Sir Winston Churchill Square A free-hour lunch learning series presented by the U of A's Faculty of Arts & the Edmonton Public Library. Jan 18, 12:05 pm - 12:50 pm, Susan Smith discusses "Health & War: The North American Mustard Gas Experiments of WWII" Info: www.utoronto.utoronto.ca/arts/northbybooks.html

M.A.D.E. DESIGNER TARA MCPHERSON — Jan 25, 7 pm, Grant MacEwan College, Room 5-142, 105 St Building, MADE in Edmonton & The Works present graphic designer Tara McPherson. Tickets \$10 at the door, \$5 for MAKE/The Works members

MARGARET ATKWOOD: "OXYX AND CRAZE: HOW LONG HAVE WE GOT?" — Jan 25, 7:30 pm, Grant MacEwan College Gymnasium, Downtown campus. Atwood will discuss the themes of science and nature that permeate her novel Oxyx and Craze, visited MacEwan's College Book of the Year in 2006. Tickets \$10, \$7 students/alumni, available at all MacEwan book stores or by phone, 497-5482

NAKED OYSTER CAFE & ESPRESSO BAR 10354 Jasper Ave., 425-9730 — Every Thu open stage poetry readings.

PEOPLE IN YOUR NEIGHBOURHOOD READING CIRCLE — Every Sat, 10 am, Story Point Library 112-613-32 Ave., Story Point info: 963-5440

PHILOSOPHER'S CAFE — Edmonton Room (basement), Stanley A. Milner Library, Sir Winston Churchill Square. An ongoing series of free Philosophers' Cakes presented by University of Alberta academics, facilitating lively and informative discussions on current issues. Jan 21, 2 pm, Mike Lockhart discusses "Are the existence of God and evil compatible?" Jan 27, 2 pm, Dr. Rob Wilton, Philosophy professor, discusses "Does contemporary biotechnology lead us to a eugenic future?" Info: email philosophers@ualberta.ca

POETS IN KITCHEN SESSIONS — Gaulte Book Club, 500 100 St, 422-3363 or www.roda.org or email roda@roda.org

REVEREND D. KATE TURNING PAGE 12840-109 Ave. — Every Sat, 10 am, Seminar Congregation, 11235-65 Ave. Open your voice in this unique workshop facilitated by Kristy Yoga teacher and Edmonton poet Shirley Searles. Suitable for everyone, new or experienced writers. Registration is free. The program is based on participant's income. Full details at www.manchesterline.com

SUBULTON VOICES LECTURE SERIES — The University of Alberta Political Science Department presents the 2006-07 speaker series, Subulton Voices. Speaking & Throwing from the margins. Registration is free. 10:40, Taylor building, U of A Campus, Jan 25, 5:30 pm, Dr. Uma Kulkarni discusses "Distinguishing Race: The Sanitization of Discourses of Development"

TALLE'S STORYTELLING CIRCLE — Second Fri of every month, Sep-Jan City Arts Centre, 10943-84 Ave. Come to share stories or just to listen. First free, \$3 to cover rental thereafter

THE SECRET — 53 to 55 Jan, 11 am, Life

Enrollment Centre, 4924 87 St, 462-4469
Jacky Dorby speaks each week on the weekly, bial, new thought, and the laws of attraction. Admission by donation. Info: www.lifeandment.ca

LEARNING

AFRICAN DANCE CLASSES — Movements, The Caribbean Dance Ensemble holds classes weekly located in Jasper. Info: 415-5444, www.movementdance.com

CAJON WORKSHOP — Jan 20, 10 am - 5 pm, Fun, simple & easy. Free \$60. Call Body Connection Therapy at 633-6623 or email janelle@bcshow.ca

DROP-IN ART CLASSES — Public Art Gallery 10900 1st St, St. Albert Every 2nd Thu, 5:10 pm, drop in, includes materials. Info on upcoming class call Glenda at 460-4310 or email ghendad@telus.net

EDMONTON WEASER'S GUILD CLASSES — Guild Studio, 10440-108 Ave. Intermediate weasering Jan 22-Mar 19, Mon at 6:30. Workshops, Part A Project Jan 26 & 27 at 10 am. To register or for more info call: Sergio Myerson, 425-1152 or email sergio@myerson.com

FABA WORKSHOPS — FABA offers a range of life making workshops this fall, including documentary storytelling, documentary poster production & photo editing. Details at www.faba.ca

FENG SHUI INTRODUCTORY SEMINAR — Jan 30, 4 pm - 9 pm, Stanley A. Milner Library, Sir Winston Churchill Sq. Presented by Pacific Western U of Management, \$33 per person, \$60 per couple. To register call: 934-5644 or info@pacificwestern.com

LATIN DANCE LESSONS — Every Thu at Babolite Latin Lounge, 9221-34 Ave., 9 pm, Info: www.babolite.com

LEARNING CENTRE UTILITY ASSOCIATION — #200, 1011-105 Ave. The Learning Centre is looking for people to help adults develop life & job skills. Volunteers & help others with positive changes for themselves and their families. Info: Mary at 429-0075

LIGHT UP YOUR LIFE JOYOUS WORKSHOPS — Jan 21 & Mar 4, 8:00pm-10:00pm, Centre 294, 11239 Jasper Ave. Meditation and healing workshop focused on the Divine Light Invocation, also by the Edmonton Roda Yoga Centre teachers, \$30 each, Call 432-3363 or www.roda.org or register call 462-9388 or email roda@roda.org

MAKS HILL CENTRE — 88318-104 Ave, 425-0202. Offers classes and workshops on the recovery process, incorporating emotional, relational & spiritual dynamics. Registration is free. Info based on participant's income. Full details at www.manchesterline.com

YOGA, REFLECTION & WRITING WORKSHOP — Jan 27, 1 pm - 5 pm, Westwood Community Centre, 11235-65 Ave. Open your voice in this unique workshop facilitated by Kristy Yoga teacher and Edmonton poet Shirley Searles. Suitable for everyone, new or experienced writers. Registration is free. The program is based on participant's income. Full details at www.manchesterline.com

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FREE POOL

...THURSDAY...

JAN SESSION

UPCOMING EVENTS

JANUARY 20TH

THE GREAT OFFENDERS

W/ UNARMED

NO COVER

6402-118 AVENUE 474-5554

THIS WEEK 420-1757

Saxy Laundry

Shadow Theatre

Jan 18-Feb 4

Northen Lights Folk Club

Jan 19

Dinner with Friends

A Theatre Buffet Coop at the Rucky

Until Jan 21

Music in Connection

U of A Department of Music

Jan 19

The Back Sagers & Players

Conductor: James Van Wert

Music at St. Andrews

Jan 21

Conjurers Days

Convent House

Jan 25-Feb 3

Playgroup & Presentation

System Theatre

Jan 25-Feb 3

KIDS

ADVENTURE SUNDAYS

Jan 28 & Feb 4, 10 am - 12 pm, Join a naturalist and explore a new plant. Each weekend features hands-on activities and projects for the whole family. Admission \$12 adults, \$1.50 youth/students, \$1.25 children 12 and under. Info: 490-8787 or www.edmonton.ca/philip@edmonton.ca

ARMY CADET RECRUITMENT Progressive Academy

12212-106 Ave. — Every Wed, 6:30 - 7:30 pm. Free spots, activities, camping, rifle training and orienteering. For more information, phone 473-4500

ART-VENTURES Profiles Public Art Gallery

10900 1st St, St. Albert, 460-4310 — Every third Sat, 10 am - 5 pm. Drop in to the gallery and discover how art can be fun. Children ages 5-12. See program description per child is \$2. Parents must stay with their children.

CAPTORIA KIDS CLASSES

10540 Jasper Ave, 783-3500 — Every Tue & Thu, 5:30 pm - 6:30 pm. Sat 1-2 pm. Caporia is a Brazilian martial dance, martial arts & percussion. Info: www.captoriaedmonton.ca

FREE INDOOR SOCCER PROGRAM — Every Sat, 10 am - 12 pm, Sacred Heart School, 10540 Jasper Ave & 108 Ave. Introduction to basic soccer skills. FIFA coach Tony Wallace. Info: 420-0760

KIDS KARATE Grandon School, 9884-110 Ave. — Tue & Fri, 6:30 - 8:30 pm. Classes for 4-10 yrs old. Info: 975-0100 or 460-2590

YOUTH DROP-IN CENTRE

Cable Down, YWCA 11510-153 Ave., 462-9622 — Every Fri, 7-10 pm. Basketball, art, hockey, football, swimming, open gym. Call Trent, 474-9622 for info

QUEER

ACADE Education Society, U of A Campus — Fest group on sex and gender differences in education & culture. Pre-service & practicing teachers

WHAT WE WANT	BUSINESS OPPORTUNITY	BUSINESS OPPORTUNITY	ENTREPRENEUR	VOLUNTEERS	VOLUNTEERS	VOLUNTEERS
STRONGCO EQUIPMENT. Resident & field service mechanics reporting directly to the product support manager, these individuals will be responsible for servicing & maintaining a wide range of heavy & light equipment. Successful candidates will possess heavy-duty mechanical certification, previous customer service experience, strong organizational & interpersonal & communication skills. This is a full-time position with a competitive salary and benefits. Send resume to: strongco@strongco.com	NEED EXTRA CASH? Get a \$1000/wk cash at home stuffing envelopes. Rush sell addressed stamped envelope to Box 320 Spruce Grove, AB T7X 3B1	SEVEN PEOPLE NEEDED to work from home, for yourself, at your computer. Start now up to \$360 /hour Part-time full-time. www.43wssomesuccess.com now on sale	ILLUSIONS' SOCIAL CLUB A Safe Friendly & Supportive Social Club for Christians ages 25 & 65+ only http://groups.yahoo.com/group/illusions 1-877-346-8858 Edmonton (403) 234-8873 Calgary P.O. Box 356 Main Post Office Edmonton, AB T5C 2E2 Plan to attend Winterfest '07 Feb 23/24	VOLUNTEER TUTORING needed. Can you read this? May 23 at 6:00 a.m. at the St. John's Church of Reading. Call P.A.L.S. at 421-5154 to help change a life through literacy training and mentoring. 1-278-1141	FREE BEER Volunteering to work at Rock Art & Design. We're looking for people to work at our Rock Art & Design event. Call 432-1102	Volunteer for a variety of projects. We're looking for people to work at our Rock Art & Design event. Call 432-1102
FREE ATM machine! Cash ATM Machine has 168 ATMs left to give out. Stores, hotels, bars, restaurants, etc. Zero cost to you! Make cash every transaction. Reserve your free machine. 1-877-286-8164. www.mrca-sham.com	INSTANT CASHFLOW! Simple way to make money without risking a penny. www.CashFlowSteps.com	WE ARE awarding franchise opportunities in throughout Alberta. Free franchise seminars. East Western Post Office, 1835 McKnight Blvd. N.E., Calgary Wednesday, January 24, 2007 at 7 p.m. Thursday, January 25, 2007 at 6 p.m. and 7 p.m. Seating limited. Register now! 1-888-822-7881 ext. 127 Visit www.lit-fleas.com	THE MANKIND PROJECT A men's group committed to personal growth, friendship & community. Call Gail 452-5171	DO YOU speak French? We're looking for people to work at our Rock Art & Design event. Call 432-1102	FREE BEER Volunteering to work at Rock Art & Design. We're looking for people to work at our Rock Art & Design event. Call 432-1102	Volunteer for a variety of projects. We're looking for people to work at our Rock Art & Design event. Call 432-1102
MONEY MAKER. Local route. No selling on your part. For more info call 1-866-821-2569 www.leicadefund.com	NEED MONEY FAST Immediate approval. Credit, age, income are no barriers. Debt consolidation, interim financing, home equity, cash, small business start-up. Consolidated Mortgage and Loans Members BBB 1-780-452-5558	HEATED CANOLA WANTED Buying green, damaged, spring-thrash canola. Buying wheel barley, oats and peas for feed. "On farm pickup." Western Feed & Grain 1-877-250-5252	WANT TO STOP SMOKING? Attend Nicotine Anonymous meetings at 7pm Wednesday. Ebenezer United Church Hall 106th Ave. and 1st St. Contact person Gwynn 443-3020	DO YOU speak French? We're looking for people to work at our Rock Art & Design event. Call 432-1102	FREE BEER Volunteering to work at Rock Art & Design. We're looking for people to work at our Rock Art & Design event. Call 432-1102	Volunteer for a variety of projects. We're looking for people to work at our Rock Art & Design event. Call 432-1102
PACIFIC PIZZA franchises now available in the communities of Calgary, Medicine Hat, Edmonton and Grande Prairie. Contact Dimitri at 250-418-0132 or visit: www.pacificpizza.ca	PET LOVERS join multi menu franchise team. Free home delivery of pet food and 8500 accessories. Part-time/full-time. Start-up campaign plus ongoing support and training, no royalties, exclusive territories, already more than 30% of Alberta sold. Call toll free 1-877-462-0056 or 403-698-2711; www.multiple-10.ca	Edmonton Transsexual peer support group meets every 2nd, 4th Sun. at Pride Centre, 2pm 866-9378	Women's Healing Circle Tuesdays 7-9:30pm. Stillpoint Healing Centre \$10 each for 9 weeks. Call 488-5852	DO YOU speak French? We're looking for people to work at our Rock Art & Design event. Call 432-1102	FREE BEER Volunteering to work at Rock Art & Design. We're looking for people to work at our Rock Art & Design event. Call 432-1102	Volunteer for a variety of projects. We're looking for people to work at our Rock Art & Design event. Call 432-1102
FEELING BLUE? You can talk to us. 24Hour Distress Line 482-HELP (4357) Here to listen when life hurts. The Support Network, www.thissupportnetwork.com	Had Enough? Cocaine Anonymous 425-2715	Attractive females needed for video photo shoot and CD cover 18 to 35 yrs. 915-2530	Do you enjoy speaking with seniors? You would be answering telephone calls from our seniors and calling volunteers to book the rides. Great computer and office experience! Call 732-1221	DO YOU speak French? We're looking for people to work at our Rock Art & Design event. Call 432-1102	FREE BEER Volunteering to work at Rock Art & Design. We're looking for people to work at our Rock Art & Design event. Call 432-1102	Volunteer for a variety of projects. We're looking for people to work at our Rock Art & Design event. Call 432-1102
BRAIN Neurobiology Research Program at UofA seeks individuals suffering from panic attacks for research study. 407-3221. Reimbursement provided.	Men's Coming out group, safe, confidential peer led discussion group. Monday's starting May First. John 469-0512	Attractive females needed for video photo shoot and CD cover 18 to 35 yrs. 915-2530	Do you enjoy speaking with seniors? You would be answering telephone calls from our seniors and calling volunteers to book the rides. Great computer and office experience! Call 732-1221	DO YOU speak French? We're looking for people to work at our Rock Art & Design event. Call 432-1102	FREE BEER Volunteering to work at Rock Art & Design. We're looking for people to work at our Rock Art & Design event. Call 432-1102	Volunteer for a variety of projects. We're looking for people to work at our Rock Art & Design event. Call 432-1102

CRUISING THE COSMOS

WITH THE KID

January 18 to 24

AQUARIUS (Jan. 20 - Feb. 18)
A fool and their money are soon parted...but that's no reason to be brokenhearted. See, a fool figures there's much more to life than money, or at the very least that it ain't nothin' but pieces of paper. That's why they're so 'silly,' see?

PISCES (Feb. 19 - March 20)
You'll feel pretty fine by the end of the weekend, but don't be so over sure of yourself that you blunder through it. Especially when someone tries to convince you to do it and you know you wouldn't. If it only interferes with the master plan within the worms wriggle their way outta that can!

ARIES (March 21 - April 19)
Just when you figure you can't go any longer, you'll get a big push from destiny that'll make you much stronger. The moon'll fan the flames of your fire sign on Tuesday. When Lady Luck, that good ol' lass, comes on the scene to help you kick ass. Thank goodness for girl power!

TAURUS (April 20 - May 20)
You need to work quickly and efficiently, like ants when their anthill has been kicked over. Speed, focus and strength all lie together as those little buggers sort their butts rebound their base. No resting, no weekends off, no holidays. But you'll have one sweet set-up when you're done!

GEMINI (May 21 - June 20)
Well, there's no point in trying for a truce, what with all you've witnessed recently. If it all or nothing, baby! Take no prisoners! And your foes do have reason to be morose, cause Quicksilver can be deadly in just a small dose!

CANCER (June 21 - July 22)
Hard as it is for water to sit still, that's what you wanna do this week. You don't have to be cold, frozen and lifeless like ice, just still and reflective like a serene pond. Which closely takes note of what's going down and don't flip when your bottom's pushed - and they will be. But you'll have the last laugh. They'll see!

LEO (July 23 - Aug. 22)
Y'know, you can quickly turn things to your advantage and attain all you've dreamt simply by makin' a deal with the devil. Just sign on the dotted line with your blood and you'll be fine. Of course, you could do things the hard way and keep your soul, if that's the way you wanna roll!

VIRGO (Aug. 23 - Sept. 22)
Don't grumble 'bout havin' to give up all the good stuff 'cause you've got too much work to do. Get back on track and you'll find that fortune has your deck stacked. Deal another round 'cause after this hand's won, you can get back to the real fun.

LIBRA (Sept. 23 - Oct. 22)
You gotta be philosophical about this. The Earth turns to make day and night, seasons shift in cycles and what goes up must come down. No matter how bright the day, there's night, however hot summer may be, winter will freeze, and no matter how high you get, sooner or later you gotta come down!

SCORPIO (Oct. 23 - Nov. 21)
Use your considerable charisma and charm this week to coax out those opportunities you seek. You'll have plenty of appeal so if you're offered a deal, jump on it. But do it quick, before you have to kick yourself. Mind! Chance like this only comes once in a while and then, just as quickly, they're gone!

SAGITTARIUS (Nov. 22 - Dec. 21)
Love can sour with success, especially if you seek only to stimulate and satisfy your senses at any expense. To put priority on impulsively pursuing personal pleasure is just your relationships in a precarious position. Now more than ever you've gotta make a practical decision!

CAPRICORN (Dec. 22 - Jan. 19)
A generous influence'll lay you in the lap of luxury this week. Now, that's all well and good, but one thing should be understood: temptation finds it nearly easy to trap you when you're sitting on its knee. If you don't believe it, you'll soon see!

You can contact The Kid at crusinthecosmos@hotmail.com

Remember this is an 18+ section.
Remember to use "Adult"
discretion when making calls.

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-19yrs.
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Marriage can't do everything

Avoiding the no-sex trap will take a little courage

"IF YOU'RE TOO BUSY TO HAVE SEX, YOU'RE too busy," writes Esther Perel in her smart and welcome new book *Mating in Captivity: Recalling the Erotic + the Domestic*.

No "10 ways to spice up your sex life" or "How to magically turn yourself into a horny little vixen after the kids have sucked the life out of you all day" secrets here.

"In North America, lack of sex in a relationship is turned into a scheduling problem," the New-York based therapist tells me over the phone.

But, Perel, reminds us, back in the "watching you breathe makes me want to jump your bones" carnally insatiable early days of a relationship, we could stay up all night doing it and still manage to get up for work in the morning. Scheduling wasn't an issue.

So what happens?
It's the most common complaint/concern I hear about from partnered readers: "Things used to be hot and now they're not. I still love him/her like crazy, but he/she doesn't want sex. (Yes, despite the stereotype, there are plenty of guys who "are too tired/have to get up early/aren't in the mood")."

The answer, according to Perel, is decidedly unfair. Desire and intimacy, it seems, make lousy sex partners. In other words, the closer you get, the less you want to jump each others' bones. Our need for security and our need for adventure are two different needs that pull us in different directions, says Perel.

"Love is about having; desire is about wanting," she writes.

So, what do you do? Choose between safe, loving, and sexless, or unpredictable,

MY MESSY BEDROOM

JOSEY VOGELS

unstable, and hot?

"If you want to experience novelty in the midst of comfort, you first have to give up the illusion of safety, because it is an illusion," she tells me, "You have to learn to live with the anxiety of possibly losing that person."

She likens it to a parent/child relationship.

"Our attachment to our children stems from our fear of losing them," she says.

And just as a child will nestle safely in your lap, he may at any time jump up to go seek adventure. He'll look back to make sure you're still there and see if you're okay with him going off. If you're not, he'll get anxious too. If you are, he'll run off even further. But he'll always come back.

It's this kind of security, combined with separateness and freedom and recognizing that you can never totally know, nor do you own your partner, that makes for a more realistic and more sexually exciting relationship.

"That's how you create the kind of psychological space desire needs to develop within," says Perel.

Perel views our culture's definition of inti-

macy—as being about full disclosure and fusion—as an entirely modern phenomenon.

"We want our marriage to fulfill all of our emotional and physical needs," she explains. "We ask our partner to do what an entire village once did."

And to desire nothing or no one else while doing it.

Perel, who was born in Belgium and lived in Israel and has been married for 25 years, also thinks North Americans treat monogamy as "the sacred cow of the

"If you want to experience novelty in the midst of comfort, you first have to give up the illusion of safety."

ESTHER PEREL

romantic ideal."

"It's as if we think, 'If you can replace me, I'm not valued,'" she says. "People would rather divorce and believe they will find everything they need with the next person than tolerate adultery."

It's not that she endorses screwing around, but she does think monogamy is a

matter of choice and commitment that needs to be negotiated, rather than assumed, as it is in most of our relationships.

"I believe in emotional loyalty and a primary relationship but I believe in the value of a third party, be it fantasy, flirting, or whatever you negotiate," she explains.

Desire ebbs and flows in most relationships, admits Perel, but you have to "nurture the erotic" and willfully commit to keeping it alive. But we want it to happen spontaneously, the "we haven't done it in three months"

among us cry.

Sex didn't happen spontaneously at the beginning either, Perel reminds us. We planned for dates, built up the anticipation the plot. When you're caught up in the routine of day-to-day life, childcare, and watching each other sleep around in sweats, you have to work harder at creating the storyline.

If you're currently in, or ever plan on being in a relationship, read Perel's book. You owe it to your erotic self. For more information, go to estherperel.com.

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Closeted when sober

Sizing up those impaired declarations of love

RECENTLY MET THE STRAIGHT COUSIN OF A good friend. On the night of our first meeting, I ended up rimming, blowing, and getting fucked by him. And he blew me—badly. Since then, I've given him another blowjob. That night he slept with his arms around me and he repeatedly muttered to me—drunkenly—that he loves me!

I have since gone out with the friend and cousin several times to straight bars and have watched the cousin pick up girls, which is fine. I am not in the market for a fucked-up only-straight-when-sober boyfriend.

But I want to have sex with him. So here are the stupid questions: Is he straight? Is he gay? Is he bi? Why does he only want to fuck me when he's drunk? Now he wants to go on vacation with me and I don't know if I want to keep messing around with this "straight" hottie, even if he does have a beautiful, big, juicy cock. It's not like I can see marrying him. What is a confused gay guy to do?

Straight Cousin Unlikely Marry

Keep jumping on that beautiful, big, juicy cock, of course.

We advice professionals are never supposed to advise people—at least in print—to jump on a beautiful, big, juicy cock unless there's a chance they'll ride that cock all the way to the altar. Did Ann Landers—at whose desk I am delighted to be typing the phrase "beautiful, big, juicy cock"—advise a single reader to jump on a beautiful, big, juicy cock once in the 16 decades she was writing her column? Did Abigail Van Buren? Has Billy Graham? No, no, and I'm guessing not. (I don't read Graham's syndicated advice column religiously, so I can't rule out the possibility.)

It's not just that my advice-giving colleagues disapprove of premarital and/or non-polygamous-of-marital sex. The whole culture has a problem with it. We all believe that sex should have some noble purpose—in theory, at least. The possibility of marriage is just the sexiest and most obvious. But sex can have a noble purpose even when marriage is out of the question.

Needless to say, an Ann Landers or a Billy Graham can't see the noble purpose in a tag jumping on the beautiful, big, juicy cock of a drunken straight boy. I, however, can. One day BJJC is going to have to recognize the person he is—and the people he fucks—when he's drunk with the person he is when he's sober. Every night he spends with you, SCUM, brings that day of reckoning right or nine inches closer. So take the straight boy and his beautiful, big, juicy cock on vacation for his sake, SCUM, if not your own.

And finally, an answer to the stupidest question: gay, straight, bi? My money's on gay. Yes, there are a handful of straight men out there who will, when impaired or imprudent, make do with a little man ass. And, yes, booze can bring out the inept cuckold in many a bisexual dude. But a "straight" guy who makes drunken declarations of same-sex love is 110 percent faggot.

I am a 48-year-old gay man and have been in a committed and monogamous relationship with a wonderful man for 20 years. I am not sure how often people together this long have sex, but for us it is about once every three or four weeks. This is plenty for me, but my husband's libido

SAVAGE LOVE

DAN SAVAGE

seems to be getting much stronger than mine. About two years ago, he asked that we add "adventure" to our sex life. He has bought dildos, vibrators, and leather garb and wants me to use them. He wants me to call him fuckhole or slaveboy when we are intimate, and he wants to try nude vacations and three-ways. I should add that my husband is coming up on 40 and is quite the hottie. I, on the other hand, have not aged as gracefully. We also have small children and I don't think it is appropriate to have these things in the house. Last week, he asked me to take him to a resort he found online for his 40th where I can fuck him in front of other men. Is this a normal gay midlife/about-to-turn-40 crisis?

Slaveboy's Husband Has Hesitations

No, it's not, SHHH, but is that relevant? Because like it or not this is the midlife crisis that your husband is having—not that I would normally characterize a strong libido as a crisis. To me it sounds like someone who settled down at 19 and wants to live a little while he's still limber enough to really enjoy it.

And I'm sorry, SHHH, but it's your duty to indulge the little fuckhole. When two people marry, they're not only making a solemn vow to be there in good times and bad, in sickness and in health, but also to be complete and total whores for each other. It would save countless marriages—and cut my mail in half—if this was made explicit in standard marriage vows. Perhaps the American Family Association could get on this.

As for your issues, SHHH, bringing sex toys and fetish wear into a house with small children? You won't be the first or last parents with a lock on their bedroom closet. Slaveboy and fuckhole? Perhaps not every time you have sex, but a little dirty talk isn't too much to ask. Three-ways? Well, that's something you have to be down with or it could do permanent damage to your relationship. I prescribe more discussion. Public sex in skeezy gay resorts? Most skeezy gay resorts allow nudity, SHHH, they don't require it. He can run around naked and you can remain clothed. As for the public sex, if you agree to go to the resort, he has to agree to take no—and take it cheerfully—for an answer if you don't feel comfortable doing him with witnesses.

He's a wonderful man. He has needs. Meet 'em.

As a guy with a serious cuckold fetish, I agree with your assertion that a man can't require his wife to have sex with other men. So before my wife and I were married, I told her about my romantic abnormality (on one of our first dates, in fact). She was into it and we embarked on a series of sexual adventures beyond my wildest dreams. She enjoyed cuckolding me and was great in every other way, so I

married her. A year later, the cuckolding stopped. She said it was time for us to grow up and be adults, and of discussion. I offered a compromise: I'll jerk off if she makes up stories about fucking other guys. No deal. You've stated that it's okay for a spouse to go outside of the marriage to seek satisfaction when the partner refuses to help out. Obviously, this is impossible in my case. Am I doomed to jerking off alone with my fantasies for the rest of my life?

Unlucky in Cuckoldry

No, you're not, UIC, because you're going to get a divorce.

You were up-front about your "romantic

abnormality," UIC, and your wife presented herself to you as someone not just willing and able, but delighted. And you married her in part because you were sexually compatible. If she felt that cuckolding wasn't something that adults should do—was she a toddler when she was cuckolding you?—then she was obligated to say so before the wedding.

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I am a 48-year-old gay man and have been in a committed and monogamous relationship with a wonderful man for 20 years. I am not sure how often people together this long have sex, but for us it is about once every three or four weeks. This is plenty for me, but my husband's libido

Shine.

Krista is wearing the Thermal Henley with our Lamé Legging, one of many styles we offer in this shiny fabric. Now available in Copper, Silver and Gold.

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